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A STUDY OF QUINTUS OF SMYRNA

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS
AND LITERATURE, IN CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY

(DEPARTMENT OF GREEK)

BY

GEORGE WASHINGTON PASCHAL

CHICAGO
1904

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PREFATORY NOTE.

THE purpose of this study is to give a comprehensive outline of the present state of our knowledge of the *Posthomerica*. While the works of former scholars have been freely used, an effort has been made to contribute something toward fixing the date of the author, and an analysis has been made of the matter and style of his poem to show his relation to Homer. In a chapter on sources it is argued that there is a probability that Quintus had read the Cyclics, Baumstarck's view that he borrowed largely from Æschylus is combated, some points are added to the proof that he borrowed from Virgil, and attention is called to the parallelism between Quintus and Seneca.

This work was undertaken at the suggestion of Professor Paul Shorey, of the University of Chicago. To him the writer is indebted for guidance in classical study, and in particular for helpful criticism and advice in the prosecution of the present work. Thanks are also due Professor Edward Capps, of the University of Chicago, whose advice has been frequently sought, and who has given the work the advantage of his trained eye in proof-reading.

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I. BIBLIOGRAPHICAL.

I. CODICES.[1]

I. Codices antiquiores iidemque optimi ac plenissimi.
   1. *M* = Monacensis (Lib. I–IV 10 et XII).
   2. *P* = Parrhasianus (Koechlyi *Neapolitanus* alter).

II. Codices ex *Hydruntino* amisso ducti.
   1. Codices accuratius descripti, saltem pleniores:
      a) *V* = *Venetus.*
      b) E^1 = *Escurialensis.*
      c) V^3 = *Vaticanus* γ.
      d) *C* = *Cantabrigiensis.*
   2. Codices deteriores non correcti: e quo genere unum Aldus expressit, unde fit ut hi cum *Aldina* plane congruant. Qua re littera *A* consensus codicum inferioris notae significatur; singulos enumerare longum est.
   3. Codices deteriores a librariis correcti: ex horum numero est *Caesareus* (C^1) a Graeco quodam correctus et inepte suppletus.

II. EDITIONS.

Editio princeps, Aldus, Venice, 1521, 1504–(?); Freigius, Basel, 1569; Rhodomann, Hannover, 1577 and 1604; De Pauw, Leyden, 1734; Tychsen, Strassburg, 1807 (revised by Tauchnitz, 1829); F. S. Lehrs, Didot, Paris, 1840; Koechly, Leipzig, 1850; Koechly, *editio minor*, in "Bibliotheca Teubneriana, 1853;" Zimmermann, in "Bibliotheca Teubneriana," Leipzig, 1891.

III. DISSERTATIONS, DISCUSSIONS IN PERIODICALS, ETC.

For the bibliography before 1878 the reader is referred to "Bibliotheca Scriptorum Classicorum," *Scriptores Graeci*, Engelmann and Preuss, Leipzig, 1880. The more important articles that have appeared since that date are:

Niemeyer, "Ueber die Gleichnisse bei Quintus Smyrnaeus," *Programm des Gymnasiums zu Zwickau*, 1883–1884.

Kehmptzow, F., *De Quinti Smyrnaei fontibus ac mythopoeia*, 1891.

Noack, in *Göttingische gelehrte Anzeigen*, 1892, pp. 769–818. (Comprehensive review of Kehmptzow's dissertation, and a discussion of the sources.)

Baumstarck, "Die zweite Achilleustragödie des Aischylos," *Philologus*,

[1] From ZIMMERMANN'S edition, p. xxxi.

Vol. LV, pp. 281 f. (Discusses the sources of the second and third books.)

Noack, "Die Quellen des Tryphiodoros," *Hermes*, Vol. XXVII, pp. 452 f. (Discusses imitation of Quintus.)

Zimmermann, *Kritische Untersuchungen zu den Posthomerica des Quintus Smyrnaeus*, Leipzig, 1889.

Zimmermann, *Kritische Nachlese zu den Posthomerica des Quintus*, 1900.

Weinberger, "De Quinti Smyrnaei codice Parrhasiano," *Wiener Studien*, Vol. XVII.

Herwerden, "Ad Quintum Smyrnaeum," *Mnemosyne*, Vol. XX (1892), pp. 168 f.

Platt, Arthur, "Emendations of Quintus Smyrnaeus," *Journal of Philology*, Vol. XXVII (1901), pp. 103 f.

Glover, *Life and Letters in the Fourth Century*, pp. 77–101.

IV. NOTES ON MANUSCRIPTS, EDITIONS, ETC.

The manuscripts are described at length in Tychsen's *Commentatio*, sec. iv, and in Koechly's *Prolegomena*, Lib. III. The relationship of *P* to *M* and of both to the *H* family is set forth by M. Treu, "Ueber den Parrhasischen Codex des Quintus," *Hermes*, Vol. IX, pp. 365 ff. We learn from the life of Coluthus written in Greek and prefixed to the Aldine edition, also to be found in the Teubner edition, that the first manuscript of Quintus was found by Bessarion in a monastery near Hydruntum about 1460.[1] The manuscript found by Bessarion was at once widely copied, sometimes faithfully, sometimes very carelessly. Several of these copies have come down to us. Their relative worth is shown in Zimmermann's table. Manuscript *M* was collated by G. Hardt for Tychsen's edition and by Koechly for his own. In the catalogue of the Royal Library at Munich it is said to belong to the middle of the fifteenth century. *P* was given its name for a former owner, Janus Parrhasius, by Treu (*loc. cit.*). Treu shows that *P* and *M* were faithful copies of a common original. Neither *P* nor *M* was derived from *H*, nor was *H* derived from *P*, but all three go back to a common faulty manuscript, and this one common source of our knowledge of Quintus probably comes from the year 1311. This is the date affixed by the scribe to *P*, but the handwriting is that of the middle of the fifteenth century. Hence it is reasonably inferred that this date was found on the manuscript from which *P* was copied, and transcribed by the copyist.[2]

[1] In a prefatory note to an inferior manuscript, the Matritensis, Bessarion is said to have made his discovery after the fall of Constantinople, 1452. He died in 1472.

[2] See TREU, *loc. cit.*

The older editions are fully described in Tychsen's *Commentatio*, sec. iv. The *editio princeps* of Aldus was full of errors, and scholars were soon busy with emendations. Contributions were made to this work by Brodæus in 1552, and by Canter in 1571, and in the same period marginal emendations were written, in one edition or another, by Sylburgius, Falkenburgius, and Joseph Scaliger. The first really critical edition was that of Rhodomann, "the preserver of Quintus," containing only Books XII–XIV (Leipzig, 1577). Nearly thirty years later the same editor published an edition of the whole poem (Hannover, 1604). This edition contained a preface on the poem of Quintus, arguments in Greek and Latin verses to the books of Homer and of Quintus, the nomenclature of Quintus, a short argument of one hexameter for each book, and in parallel columns the Greek text and a Latin translation by the editor. At the end were indices, emendations, etc. The next important edition was that of Tychsen. In the meantime emendations had been made by Dausque, 1616; De Pauw in his edition, 1734; Pierson, 1752; Iriarte, 1769; Tychsen, 1783; Jacobs, 1786; Schow, 1790; Godfried Hermann, 1805. After a quarter of a century of labor, Tychsen in 1807 brought out his edition: KOINTOY TA ME© OMHPON. *Quinti Smyrnaei Posthomericorum libri XIV. Nunc primum ad librorum manuscriptorum fidem et virorum doctorum conjecturas recensuit, restituit et supplevit Thom. Christ. Tychsen. Accesserunt observationes* Chr. Gottl. Heynii. *Argentorati ex typographia societatis Bipontinae* MDCCCVII. In a *Commentatio*, pp. xvii–cviii, a study is made of the author and his poem, his sources, editions, versions, etc. This edition was revised by Tauchnitz in 1829. In the first half of the century many scholars—Spitzner, C. L. Struve, Bonitz, Koechly—engaged in the work of emendation. The results of their labors were utilized by Lehrs in the Firmin Didot edition, 1840. Next followed the edition of Koechly: *Quinti Smyrnaei Posthomericorum libri XIV. Recensuit prolegomenis et adnotatione critica instruxit Arminius Koechly. Lipsiae apud Weidmannos* MDCCCL. Later an *editio minor* by the same editor was published in "Bibliotheca Teubneriana." Emendations continued to be made by Wagner, Winkler, and others. Finally Zimmermann embodied the results of previous studies in an edition published in "Bibliotheca Teubneriana" in 1891. The text has been much improved, and the more important variations of the manuscripts and emendations of scholars are added at the foot of the page. But the work of text revision was not complete. Noteworthy contributions to it have since been made by H. van Herwerden, "Ad Quintum

Smyrnaeum," *Mnemosyne*, Vol. XX (1892), pp. 168 ff. A new collation of the *Codex Parrhasianus* has been made by W. Weinberger, and his results have been published in the *Wiener Studien*, Vol. XVII (1895), pp. 161 ff. In 1899 Zimmermann found it necessary to publish a *Kritische Nachlese* to his edition. Partly from hints derived from the studies just mentioned, and in greater part as a result of renewed examination of the poem, Zimmermann emends about two hundred places. But the general result of all these studies has been to show the solid basis of Zimmermann's edition. Another result has been the removal of many supposed and real lacunæ from the text.[1] The most recent emendations are by Platt, in *Journal of Philology*, Vol. XXVII (1901).

[1] Koechly, *De lacunis in Quinto Smyrnaeo quaestio* (dissertation, 1843), discovers very many lacunæ in Quintus. He thinks that Quintus is always explicit, and that, although gaps in the Aldine edition have been supplied from the manuscripts, no line of it has been rejected. In *M* also he finds lacunæ, and in some cases what he considers probable reasons for them. When Quintus is not explicit there is reason to suspect a lacuna.

II. BIOGRAPHICAL.

I. NAME.

THE various and sometimes extravagant conjectures of former scholars as to the name of Quintus are mentioned and refuted by Tychsen, *Commentatio*, sec. i. By abundant quotations from Eustathius and other Byzantine scholiasts and grammarians, he establishes the name of the poet as Quintus, and the title of his poem as τὰ μεθ' Ὅμηρον. None of these references go back of the twelfth century, but in both respects, name and title, they are confirmed by the subscription to the last book of the *Codex Parrhasianus:* τέλος Κοΐντου τῶν μεθ' Ὅμηρον λόγων (Zimmermann), "by the hand of the scribe" (Treu). We learn from Eustathius on *A*, p. 5, ed. Rom., that Quintus called the books of his poem λόγοι (Tychsen).

Just how our author got the prænomen of Quintus must remain a matter of conjecture. He might, says Tychsen, have been a freedman, or have been presented with Roman citizenship, or have been a descendant of some Roman settler in those regions (Asia Minor). The latter is probably the correct view, and does not preclude the possibility of Quintus's having had a large strain of Greek blood in his veins. Already in 88 B. C. Roman citizens were so numerous in Asia Minor that many thousand could be found for one day's slaughter.[1] Soon security was brought by Pompey's conquest. Add to this the fact that in the time of the empire Asia Minor offered a retreat for Roman families of means and culture, and it becomes evident that the number of Romans settled there was very great.[2] It is most reasonable to suppose that Quintus was descended from one of these. Greek must have been his native tongue, but it is hard to believe that a Greek who had written the *Posthomerica* would choose to hide his race behind a Latin name. So he was probably of Roman descent. At least he had sympathies thoroughly Roman; his religion is of a strongly Stoical type;[3] he portrays Ares no longer as a butcher, but as a very respectable and powerful god (1. 675 ff., etc.); he speaks in terms of glorification of Æneas and the Æneadæ, the Roman emperors, and the city by

[1] CICERO, *De Lege Manliana*, 11.

[2] The inscriptions reveal the cordial relations between the emperors and the cities of this region. See DITTENBERGER, *Sylloge*², Vol. I, Nos. 387, 389, 406, 414.

[3] See below, section on Quintus's religious and moral ideas.

the Tiber (13. 334 ff.); he loses no opportunity to insist on the reverence due to rulers (*e. g.*, 1. 751 ff.). Besides, as is now generally admitted, he borrows from the Latin poets, especially Virgil. It is probable, then, that, though born of Greek-speaking parents, he was by race a Roman.

To Quintus it is now customary to add the name Smyrnæus.[1] This was sometimes used by the Byzantine grammarians—*e. g.*, Tzetzes, *Chil.*, II, vs. 489—and has been written by the librarians on some of the manuscripts (Tychsen). It is only a distinguishing title of the grammarians, and rests on the authority of a passage, 12. 306 ff.—the only place where the author speaks of himself—in which he says that in his youth he kept sheep on the plains of Smyrna. The passage is as follows:

τούς μοι νῦν καθ' ἕκαστον ἀνειρομένῳ σάφα Μοῦσαι
ἔσπεθ', ὅσοι κατέβησαν ἔσω πολυχανδέος ἵππου
ὑμεῖς γὰρ πᾶσάν μοι ἐνὶ φρεσὶ θήκατ' ἀοιδήν,
πρίν γέ μοι ἀμφὶ παρειὰ κατασκίδνασθαι ἴουλον
Σμύρνης ἐν δαπέδοισι περικλυτὰ μῆλα νέμοντι
τρὶς τόσον Ἕρμου ἄπωθεν, ὅσον βοάωντος ἀκοῦσαι,
Ἀρτέμιδος περὶ νηόν, Ἐλευθερίῳ ἐνὶ κήπῳ
οὔρεϊ τ' οὔτε λίην χθαμαλῷ οὔθ' ὑψόθι πολλῷ.

II. PLACE.

The lines just quoted are the best evidence as to the birthplace of Quintus. They contain, it is true, an imitation of Hesiod, *Theog.*, 20 f.:

αἵ νύ ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδήν,
ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπὸ ζαθεοῖο,

but Tychsen and Koechly rightly take the words in their literal sense.[2] The descriptions of the places could come only from one familiar with them. To this passage we may add many more to show his accurate knowledge of Asia Minor. Such are his most vivid description of Mount Sipylus with Niobe changed to stone (1. 293 ff.); the short description of the Meander (1. 285 ff.), with the account of the Harpasus flowing into it (10. 143 ff.); his praise of the Parthenius river

[1] The name "Calaber," by which Quintus was formerly known, and is still known in popular English literature, arose from the fact that Hydruntum (Otranto), the place of the discovery of a manuscript, is in what was formerly Calabria (Tychsen).

[2] There has been much dispute as to whether Quintus was really a shepherd. Rhodomann thought that "pasture and sheep" referred to "school and scholars." Tychsen and Koechly believed Quintus a shepherd in his boyhood. Christ, *Geschichte der griechischen Litteratur* (ed. 3), p. 785, says: "Die Gleichnisse . . . . lassen den ehemaligen Hirten erkennen." Kehmptzow, *De fontibus*, p. 8, says that they are mistaken, and that we have here only an imitation of Hesiod. Niemeyer believes as Tychsen.

which flows through the land ἠΰτ' ἔλαιον (6. 466); his descriptions of Lectum, the highest peak of Ida (14. 415); of the cave of the nymphs near Heraclea in Paphlagonia (6. 469 ff.); of the cave of Endymion on Mount Latmos (10. 126 ff.), and of the stone mound of Scylaceus in Lycia (10. 147 ff.).[1] These are only a few of a great number of similar passages. Further, Quintus knows in detail the topography of the Troad.[2] He describes very minutely the successive points appearing to a ship putting into the coast of Troy (7. 401 ff.).

On the other hand, places in Greece proper are mentioned rather than described. Only stock literary epithets are applied to them; *e. g.*, πολυδίψιον Ἄργος (3. 570).

It would seem, then, that he lived in Asia Minor, most probably at Smyrna, which at the end of the second century A. D. was the center of great educational and literary activity. It was the largest and richest town[3] in that region; its roads were of the best;[4] it contained an excellent library, a Homereion,[5] and, if we may believe Aristeides, was a great patron of the Muses;[6] and, to judge from the great number of quotations in the speeches of Aristeides, Homeric study must have been diligently pursued in this city.

III. DATE.

The date at which Quintus lived has not been mentioned by the grammarians and scholiasts who refer to him. Modern scholars, relying on the evidence of the poem itself, have reached widely differing conclusions. Some have held that the poem consists to a great extent of lays produced in the Homeric age.[7] Some English writers still place him at the end of the sixth century A. D. Tychsen, followed by Koechly, Kehmptzow, and Christ, fixes on the time of the emperor Julian.

1 The examples are quoted from Koechly.

2 "Lechévalier, auteur du *Voyage en Troade* (1829), a fort loué et célébré Quintus, dont il avait vérifié l'exactitude topographique."— SAINTE-BEUVE, *Étude sur Quintus*.

3 See ARISTEIDES, *Encomium*, and PHILOSTRATUS, *passim*.

4 See RAMSAY, *Historical Geography of Asia Minor*, chap. v.

5 STRABO, XIV, 956: ἔστι δὲ καὶ βιβλιοθήκη καὶ τὸ Ὁμήρειον στοὰ τετράγωνος ἔχουσα νεὼν Ομήρου καὶ ξόανον.

6 ARISTEIDES, XV, 406: θυμηδίαι δὲ αὐτὴν οὔποτε λείπουσιν, οὐδ' ὅσαι Μοῦσαι πόλεις ἀνθρώπων ἐπέρχονται οὐδεμία ἐξοικεῖ. πολλὴ μὲν γὰρ ἡ ἐγχώριος, πολλὴ δὲ ἡ ἔπηλυς· φαίης ἂν ἑστίαν εἶναι τῆς ἠπείρου παιδείας ἕνεκα.

7 The more recent of these are F. A. PALEY, who in *Quintus Smyrnaeus* (London, 1879), p. 3, says: "It seems then in every way probable that this Quintus collected or compiled a considerable portion of those ancient poems which had been included in the Epic Cyclus;" and E. A. BERTHAULT, *Quintus de Smyrne, traduction nouvelle* (Paris, 1884), Introduction.

Tychsen's method of reaching this date is as follows: Since there are no early literary references, we must arrive at our conclusion from the poem itself. This shows that it was not written while the Greek tongue was pure. However, Rhodomann is wrong in assigning Quintus to the age of Coluthus — end of fifth century. In language and style he is nearer the Homeric standard and more in agreement with Nonnus — beginning of fifth century. Yet Quintus's style helps us only approximately. That he lived while the world was yet under Roman sway is proved by some lines (13. 336 ff.) where Calchas advises the Greeks to let Æneas depart unmolested from Troy:

τὸν γὰρ θέσφατόν ἐστι θεῶν ἐρικυδέι βουλῇ
Θύμβριν ἐπ' εὐρυρέεθρον ἀπὸ Ξάνθοιο μολόντα
τευξέμεν ἱερὸν ἄστυ καὶ ἐσσομένοισιν ἀγητὸν
ἀνθρώποις, αὐτὸν δὲ πολυσπερέεσσι βροτοῖσι
κοιρανέειν· ἐκ τοῦ δὲ γένος μετόπισθεν ἀνάξειν
ἄχρις ἐπ' ἀντολίην τε καὶ ἀκαμάτου δύσιν ἠοῦς.

In this and other places where Æneas is mentioned Quintus seems to wish to please the Romans. One should beware of inferring that he lived before the founding of Constantinople, since mention of that city would not be in place here, and Rome continued to be regarded as the capital city. In another place (6. 531 ff.) he compares the Atreidæ pressed by the Trojans to wild beasts in the circus:

ὀτ' ἄνακτες ἀολλίσσουσ' ἀνθρώπους
ἀργαλέως τ' εἰλῶσι, κακὸν τεύχοντες ὄλεθρον
θηρσὶν ὑπὸ κρατεροῖς· οἱ δ' ἔρκεος ἐντὸς ἐόντες
δμῶας δαρδάπτουσιν, ὅ τις σφίσιν ἐγγὺς ἵκηται.

Ανακτες is a term used by the Greeks to designate the Roman emperors.[1] Whether the Eastern or Western are referred to here is doubtful, but as gladiatorial games were suppressed at the end of the fourth century, Quintus probably lived about the middle of that century, and was one of the number of Greek poets who flourished after the revival of Greek letters in the latter half of the second century A. D.

Koechly[2] indorses Tychsen's views, with slight modifications. The reign of Julian, he believes, while well fitted for the conception of Quintus's poem, was too short for its completion, which was probably delayed till the time of Jovian and Valentinian. Quintus's religion is in general accord with this date. As Tychsen saw, Quintus (7. 87 ff.) refers to the Christian doctrine of future rewards and punishments.

[1] As in Dionysius Periegetes, l. 355.

[2] *Prolegomena*, pp. v ff.

His gods are only shadows of the Homeric. On the other hand, the power of Fate and its supreme control in all things, human and divine, are so strongly insisted upon that we are convinced that this was the living persuasion of the author. It is blind, omnipotent (7. 69 ff.), more powerful than the gods (11. 271 ff.), etc. The passages are so numerous and so vehement in expression as to show an ardent zeal for restoring a perishing paganism—which zeal was especially busy at the time of Julian. Further, similar views about Fate are found in Maternus Firmicus—age of Constantine. Finally, Hermann has shown from metrical considerations that Quintus lived before Nonnus. So far Koechly. We proceed to offer the evidence on which our own view depends.

The date *ante quem* is thus fixed. Hermann[1] had already determined that more exactly than Koechly indicates, to wit, not only before Nonnus, but also before the *Orphica*, which he thinks was at least as early as Julian. The evidence which I proceed to give makes it probable that Quintus wrote as early as the first half of the third century A. D.

In the first place, Tychsen and Koechly are wrong in saying that we lack literary evidence before the Byzantine scholiasts. We have, it is true, no direct mention, but we do have what is just as convincing—imitation. The imitator is Tryphiodorus. Ferd. Noack[2] proves this conclusively. Many passages in the "Sack of Troy" are so closely imitated from Quintus that there can be no doubt of their source. Quintus was known and imitated, then, at the time of Tryphiodorus, whenever that was (450 A. D.?). Before such bald imitation would be attempted, Quintus would likely be an old and not much read author.

The above is the first certain[3] evidence of the existence of Quintus's poem. He is not mentioned by Philostratus, nor by Aristeides, who so often refer to Homer and the events of the Trojan war. This does not necessarily show that Quintus had not already produced his poem,

[1] *De aetate scriptoris Argonauticorum*, p. 810.

[2] "Die Quellen des Tryphiodoros," *Hermes*, Vol. XXVII (1892), pp. 452 ff.

[3] These lines from an epigram of Pollianus might well refer to Quintus. It has been seen that they are imitated from Callimachus, but they must have had an occasion, such as Quintus's poem would have furnished:

τοὺς κυκλίους τούτους τοὺς αὐτὰρ ἔπειτα λέγοντας
μισῶ, λωποδύτας ἀλλοτρίων ἐπέων,
. . . . . .
οἱ δ' οὕτως τὸν Ὅμηρον ἀναιδῶς λωποδυτοῦσιν
ὥστε γράφειν ἤδη μῆνιν ἄειδε θεά.

Unfortunately we do not know when Pollianus wrote. He is referred very doubtfully to the time of Hadrian.

but that, if produced, it was not deemed suitable for quotation on account of its poor literary merit, its narrow circulation, or for some other like cause.

We next turn to review the evidence furnished by the poem itself. This is of two kinds: that contained (1) in the matter, and (2) in the style.

The evidence found in the matter is not very abundant nor satisfactory. In the first place, the reference to the gladiatorial games was, as Tychsen remarks, probably written before their prohibition by imperial decree;[1] that is, at any time in the first three centuries after Augustus.

The laudation of Æneas, the city by the Tiber, and the Roman emperors would most fittingly belong to a date before Constantine. We may admit, with Tychsen, that the whole Roman people claimed the title of Æneadæ, and that Rome was always regarded as the capital city, even after the division of the empire. And yet such a definite statement of the universal powers of the Æneadæ and the city by the Tiber is, at least most appropriately, referred to a period before the founding of Constantinople. To do otherwise is rather arbitrary.

The passages on religion and Fate, quoted by Koechly, settle nothing as to Quintus's date. Quintus does clearly enunciate the doctrine of a supreme, unchanging Fate, and in this differs *toto caelo* from Homer. But it is entirely fanciful to see in this any connection of Quintus with the religious propaganda of the emperor Julian. It is really the older Greek religion that suffers from the accommodation of Homeric gods to this supremacy of Fate. By mentioning Agamemnon's irreverence, Aphrodite's adultery, Polyxena's sacrifice, etc., Quintus was surely not seeking to gain favor for the old religion. A real defender, such as Philostratus in the *Heroicus*, either denies or explains away these and other discreditable incidents. Further, if Quintus shows any zeal for his doctrine of Fate, why not refer him to the age of Philostratus, and not to that of Julian? There is as much reason in the one as in the other.

Tychsen and Koechly are probably wrong in thinking that Quintus (7. 87 ff.) has intended any reference to the Christian religion. It is almost certain that Quintus knew the Christian doctrine, but it is equally certain that he tried to avoid everything not sanctioned by

[1] The word ἄνακτες as used by Quintus probably refers to the emperors. If so, then the passage must have been written considerably earlier than Julian. Though gladiatorial combats continued until the time of Justinian — sixth century — to disgrace the Eastern empire, the emperors from Constantine had used their influence against them. See BENNETT, *Christianity and Paganism*, p. 27.

Homer. In stating the doctrine of future rewards and punishments he believed that he was saying nothing discordant with Homer. He makes definite what was only by implication in the older poet. Of course, this definiteness belongs to a later age. But Quintus's views are far from being Christian. His good men become gods and are worshiped with prayers and sacrifice. See especially the case of Achilles (14. 179 ff.). This doctrine was certainly as old as Cicero.[1]

Quintus's doctrine of Fate cannot be assigned to any definite period. Because a Latin author, Firmicus, of the age of Constantine, has expressed similar views is surely little reason for referring Quintus to the age of Julian or later. Fate — *illa fatalis necessitas*[2] — had long played an important part in philosophy and poetry. Certainly at any time after Cicero any poet who so desired might have developed the doctrine as Quintus has done, for, as is well known, in the first centuries of our era a kind of fatalism was widespread in the Roman world.[3]

The matter of Quintus's poem, then, proves nothing definitely as to his date, but, so far from sustaining Tychsen and Koechly in assigning him to the time of Julian or later, it makes it very probable that he wrote before Constantine.

This conclusion, that Quintus lived earlier than Julian, is confirmed strongly by the style of the poem. It has been shown by G. Hermann[4] that, from considerations of style, Quintus must be earlier than the writer of the Orphic *Argonautica*, whereas the latter must have been earlier than Nonnus. This would place the writer of the *Argonautica* not later than Julian, and Quintus at least a generation earlier.

It may be well to review briefly the arguments of Hermann. The two features of style of an epic poet from which we may draw conclusions as to his date are metre and language. First with respect to metre: A new norm for the epic hexameter was introduced by Nonnus, and sedulously followed by his contemporaries and successors. Before his time epic poets, imitating the masculine numbers of

[1] See MAYOR's note to *De natura deorum*, I, 9. ROHDE, *Psyche*, p. 656, note: "Der Mensch hofft nach dem Tode τοὺς νῦν ὑβρίζοντας ὑπὸ πλόντου καὶ δυνάμεως κ.τ.λ. zu sehn ἀξίαν δίκην τίνοντας PLUT. *n.p. suav.* lv. 1105 C." The numerous passages quoted by Rohde show that the doctrine of future rewards and punishments was widespread.

[2] CICERO, *De natura deorum*, I, 55.

[3] Compare, *e.g.*, PHILOSTRATUS, *Life of Apollonius*, VII, 8, 9, p. 132: διελέγετο μὲν ὑπὲρ Μοιρῶν καὶ ἀνάγκης περὶ τὸ νέμος τῆς Σμύρνης, ἐν ᾧ ὁ Μέλης, εἰδὼς δὲ τὸν Νερούαν ὡς αὐτίκα δὴ ἄρξοι, διῄει τὸν λόγον καὶ ὅτι μηδ' οἱ τύραννοι τὰ ἐκ Μοιρῶν οἷοι βιάζεσθαι, χαλκῆς τε εἰκόνος ἱδρυμένης Δομετιανοῦ πρὸς τῷ Μέλητι, ἐπιστρέψας ἐς αὐτὴν τοὺς παρόντας "ἀνόητε," εἶπεν "ὡς πολὺ διαμαρτάνεις Μοιρῶν καὶ ἀνάγκης· ᾧ γὰρ μετὰ σὲ τυραννεῦσαι πέπρωται, τοῦτον κἂν ἀποκτείνῃς, ἀναβιώσεται." This is entirely in accord with Quintus.

[4] *De aetate scriptoris Argonauticorum dissertatio.*

Homer, used the cæsura which falls after the first syllable of the third foot. But this cæsura becomes harsh and rough unless relieved by other breaks, such as are used with wonderful variety and skill in Homer, especially if there is a like break in many places in the hexameter. The verse is much worse if its numbers are broken and weakened by a trochaic cæsura in the fourth foot; and this is also the more troublesome if the other kind of cæsura, that after the first syllable of the foot, is frequent. When these things and the shortening of vowels before a mute and a liquid (*Attica correptio*) — a thing wholly inconsistent with the majesty of heroic verse — had almost destroyed all metric excellence of the hexameter, Nonnus introduced the following reforms: (1) he relieved the heavy spondees with light dactyls; (2) he introduced the trochaic cæsura in the third foot; (3) he banished the trochaic cæsura from the fourth foot; (4) he freed the hexameter from Attic correption; (5) he removed elision as far as possible; (6) he admitted cæsura only in Homeric formulæ, and in these very rarely; (7) and, finally, he disallowed the lengthening of short syllables in cæsura. The result was that heroic verse, losing its ancient gravity, gained again numbers rotund and elegant, and was made so complicated that only the learned could write it.[1]

Hermann next makes an exhaustive analysis of the epic poets from Theocritus, XXV, to Nonnus and his followers, with reference to the following points: cæsura, lengthening in cæsura, hiatus, and Attic correption.

First, Quintus, like Oppian, *Halieutica*, is almost as free as Homer from the trochaic cæsura in the fourth foot. Examples are found in 1. 12; 3. 67; 5. 209, 272, 375; 11. 96. In lengthening on account of cæsura Quintus shows a score of examples, but nearly all either copied or imitated from Homer. Such are ὑπὸ νεφέων (1. 39) and τε λίγεων (3. 638). In regard to hiatus, Hermann says that the more recent the poet, the more he abstained from hiatus. Quintus in this respect shows a much closer following of Homer than poets like Oppian, who are commonly regarded as earlier. He more nearly approaches Apollonius Rhodius. But his use of hiatus is nearly always sanctioned by Homeric analogy. It is in Attic correption that Quintus shows the greatest departure from true Homeric art in verse-building. This fault, found to a greater or less degree in all late epics, was so exceedingly rare in the older poems that there is hardly any more certain proof of a recent date. However, lack of skill in the poet must be

[1] HERMANN, *Orphica*, pp. 690 ff.

taken into account; the more ignorant the poet, the more he indulged in this license of Attic correption. It seems more common in the poem of Quintus than in any other epics except the *Orphica*, and is convincing proof that he was either unskilled or comparatively late and close in point of time to the *Orphica*.[1]

This is a conclusion in which we do not follow Hermann. Why should this poet, who in all other points of metre is much nearer Homer than most writers of the Christian era, show such negligence in this? It will hardly do to say that his late date accounts for it altogether. As is shown by Hermann, this fault was carefully avoided by such writers as Oppian (*Halieutica*), and Moschus only rarely admitted it. It is very frequent only in the *Cynegetica*, whose author was an unlearned man, Quintus, and the *Orphica*. Quintus, however, was not unlearned. In other points of metre he is most Homeric. It seems probable that he did not believe Attic correption a fault. Perhaps also he was influenced by the usage of the tragedians or the Latin epics, especially Virgil, with whom, as is now generally admitted, he was familiar. Inasmuch as he did not borrow his usage from any Greek epic, there is nothing in it to show to what period it belongs. It might have been late; it might have been comparatively early. But when we find the *Orphica*, which is faulty in other points of prosody, very faulty also in this, we may perhaps infer that its author had Quintus in hand. Thus the faultiness of the *Cynegetica* is due to ignorance of the author; that of the *Orphica*, to the precedence of Quintus; while that of Quintus seems peculiar to himself and offers little evidence as to date, except that the *Posthomerica* was written before the *Orphica*.

Further points of excellence in Quintus's verse, as is shown by Koechly,[2] are the harmony of versification, which he was careful to procure by a constant variation of the principal cæsura and the admixture of spondees, and his Homeric use of two spondees in a comma, which was not allowed by Nonnus. Except in the matters of trochaic cæsura in the third foot and the use of Attic correption, Quintus followed Homer very closely. He was no mean artist.[3] If then metre is an evidence of date, Quintus would seem to be comparatively early.

We now return to Hermann for another point of style.[4] He finds that in the *Orphica* οἳ and σφιν are used frequently before a noun; that

[1] *Ibid.*, p. 755. HERMANN in *Addenda* to his dissertation finds a dozen instances of Attic correption in Homer.

[2] *Prolegomena*, pp. xxxii ff. [3] *Ibid.*, p. xlix. [4] *Op. cit.*, pp. 792 ff.

οἷ is used in the plural as well as the singular, and refers to the first, second, or third person; that it is used accusatively as the object of a verb.[1] The writer of the *Orphica* did not develop these uses himself. Hence he must have had a predecessor whose usage at least suggested that of the *Orphica*. His predecessor, Herrmann believes, was Quintus. However, the passages on which Hermann relied to show that Quintus used σφιν before a noun (*ante nomen*) (7. 474; 2. 163), or where he thought οἷ used as a plural (3. 730, 674, etc.), or accusatively (3. 57, 131; 7. 363), have been so satisfactorily emended[2] or explained that they cannot be used to support his contention. But Quintus does use οἷ and σφιν with the genitive of the participle, and οἷ in the same case joined directly to the verb (*e. g.*, 2. 244, 245; 14. 170, 171). These uses, says Hermann, were developed by Quintus from suggestions of them in Homer. The writer of the *Orphica*, following Quintus, made a much more radical departure. Hence Quintus wrote first.

The case as Hermann puts it has been considerably changed by the emendation of Quintus. There is now a wide gap between the usage of Quintus and that of the *Orphica*. It seems likely that there was some intermediary who, going beyond Quintus, developed the usage as we have it in the *Orphica*. Such things as the *Orphica's* use of οἷ and σφιν, says Hermann, come into language only by degrees, and departure is made from the customary usage gradually. In the absence of any work, except the *Orphica*, in which traces of this usage are found, we should believe that the authors whom he used are lost, rather than that he was the first to use the innovation. Orphic usage, then, must be traced back to Quintus, or, as now seems probable, to a lost intermediary between Quintus and the writer of the *Orphica*. At any rate, Quintus is considerably earlier in this point of style than the *Orphica*.

Quintus has other stylistic peculiarities which point surely to a late period, but not necessarily so late as Julian. These will be discussed at length in another chapter; it is sufficient only to mention them here. They are (1) vocabulary, which shows forms not used until the Christian era; (2) un-Homeric dialectical forms; (3) the use of ὄφελον with the indicative in wishes; (4) the use of ὁμῶς almost as a conjunction; (5) the use of ἔκποθεν for ποθεν, and of ἔνθεν for ἔνθα.

Two other points of Quintus's style which indicate a comparatively early date are stated by Winkler.[3] He quotes Wernicke to the effect that

[1] "Sunt etiam loci, in quibus οἷ videri possit accusativus esse" (p. 795).

[2] Hermann suspected that these uses might be owing to corrupt text (p. 806).

[3] "Einige Bemerkungen zu Quintus Smyrnaeus," *Programm n. ö. Laudes-Realgymnasiums*, (Wien, 1875).

the suffix φι(ν) is nowhere found in Tryphiodorus and writers of his age. There are a dozen instances of it in Quintus.[1] Again, in his infinitives Quintus has all the Homeric endings, nearly in the Homeric proportion. The endings -άαν and -μεναι are used neither by Tryphiodorus nor Coluthus; -ναι is used four times and -μεν three times by Tryphiodorus; neither is used by Coluthus.[2]

We have thus seen that the evidence of the poem itself, in point both of matter and of style, argues a date earlier than Constantine. In fact, there is nothing in the poem inconsistent with any date after the revival of Greek letters in the second century A. D. At that time Latin literature had passed its flower, and Greek became once more the language of literary expression. The Roman emperors wrote in Greek; Greek grammarians and scholars, such as Favorinus and Herodes Atticus, taught at Rome. Marcus Aurelius, Epictetus, Arrian, Plutarch, Ælian, Lucian, the Oppians, Babrius—the great names in the history of the literature of this century—all wrote in Greek. At the close of the century, too, we find authors living at Smyrna, or well acquainted with the place, who show a remarkable familiarity with Homer. I refer to Aristeides of Smyrna and the Philostrati. These authors are constantly quoting Homer, and one of the Philostrati in a treatise on the Trojan heroes, the *Heroicus*, tries to justify the old religion in the eyes of the Greek world. This treatise, and others of its kind, suggest that interest in the old Trojan myths was great. It was a time most likely to produce a poet like Quintus.

All these considerations make it almost certain that Tychsen and Koechly are wrong in placing Quintus as late as the emperor Julian. Perhaps we should be right in assigning him to the close of the second and the beginning of the third century A. D.

[1] *Ibid.*, p. 18. [2] *Ibid.*, p. 32.

III. THE STYLE OF QUINTUS AS RELATED TO HOMER.

I. METRE.

The peculiarities of Quintus's verse have already been discussed, and may be omitted here.

II. VOCABULARY.

The vocabulary of Quintus, exclusive of a great number of proper names,[1] contains about thirty-eight hundred words. Of these, about three thousand, or 80 per cent., are Homeric. In frequency of occurrence the percentage of Homeric words is much greater, perhaps not less than 95 per cent. Many of the remaining eight hundred are compounds formed on Homeric analogy; others are found very early in the poets and have an epic flavor. The result is that in vocabulary Quintus presents a very Homeric appearance.

The following list will show the un-Homeric words found in Quintus, arranged according to the authors in whom they first occur, in the following order: nouns, adjectives, adverbs, verbs, the simple words preceding the compounds. It will be seen that the list covers the whole period from the Homeric Hymns to the second century A. D., while there are many words, nearly all compounds, not accredited to any author before Quintus.

HOMERIC HYMNS.

κιθάραι 5. 66
κισσός 14. 175
πέδον 3. 88
πρέμνοιο 1. 490
κακοφραδίη 12. 554
ἀλκήεντες 4. 247
ἄελπτον 4. 20
ἄπαλάχροϊ 12. 107
ἄπλητοι 2. 199
ἄφραστοι 1. 31
βαθύσκιος 3. 105
βαρύβρομον 14. 609
βαρύκτυπος 14. 530
ἐριβρύχοιο 3. 171
ὀβριμόθυμον 1. 787
πανόλβιος 7. 83
περικλύστῳ 4. 385
περιφραδέος 5. 143
πυκινόφρονος 5. 98
ὑποβρύχιον 14. 650
φερέσβιος 3. 22
ψαμαθώδει 7. 116
ἀπέκ 4. 540
εἰσοπίσω 5. 55
ἔμπαλιν 4. 366
φερβομένῃσι 1. 799
ἀπονοσφισθεῖσα 3. 572
καταδάμνατο 4. 121
συνήρσαμεν 3. 100

HESIOD.

ἄλειφα 14. 265
ζήλοιο 6. 37
καλιήν 7. 333
ὀαρισμός 7. 316
σίμβλοιο 1. 440
σμήνεσσι 11. 383
ὕδρης 6. 212
ἀδάμαντος 1. 389
παραιβασίῃσι 13. 381
ἀλγινόεντα 2. 253
αὐαλέον 4. 79
ἐρόεσσα 13. 389

[1] See SPITZNER'S "Index Nominum," corrected, at the end of ZIMMERMANN'S edition.

HESIOD—*continued*

θηητή 1. 629
ἀενάου 4. 10
ἄτροπος 7. 247
ἐγρεκύδοιμος 1. 180
ἐρισμαράγοιο 13. 362
ἐύσφυρος 1. 115
κατάσκιον 7. 409
ὑποχθονίῃ 3. 64
συνωχαδόν 14. 517
σμαράγιζον 14. 558
ὑμνέεν 4. 129
φημίξωσι 13. 538
ἀπηώρητο 14. 376
ἐπιδερκομένη 2. 617
περιειμένος 5. 504
περιαχε 2. 605
συνέραπτο 9. 359

EARLY LYRIC POETS.

φάραγξιν 14. 556
βληχρόν 2. 182
φιλοξενίης 13. 294
λαιοῦ 4. 204
μόλιβδος 7. 386
οἰδαλέαι 4. 205
τερπνά 1. 740
ἀμφιπερικτιόνων 6. 224
ἄφυκτον 3. 463
ἐπίελπτα 14. 291
εὐμενέοντες 3. 190
παιδόθεν 6. 608
ἀτρεμέως 13. 36
ἀροτρεύεσκον 5. 62
διαμείβεται 10. 341
ἐνεπλάζοντο 11. 49
περινίσσεται 5. 288

PINDAR.

ὀρφανίῃ 5. 555
ἀμοιβαίῃσι 6. 177
θαμινοί 9. 546
ἄδακρυς 13. 421
ἀκινήτῳ 5. 329
ἀμεμφέα 13. 349
ἅπλετος 5. 391
βαρυγδούποιο 3. 391
δύσβατον 8. 373
ἐπάξιος 3. 115
εὔσκιον 7. 717
εὐτειχέα 13. 307
κακόφρονος 4. 527
μεγασθενέϊ 2. 140
πολυγναμπτοισιν 1. 286
ὑψιλόφου 2. 462
πρώρηθεν 14. 378
καχλάζων 2. 346
μηκύνετο 2. 490
ἐκπεπόνητο 12. 150
ἐξενέπων 2. 115
παροτρύνοντες 8. 270
προσέννεπε 2. 93
συνήρμοσε 12. 140

FIFTH-CENTURY DRAMATISTS.

ἀγρευτέων 1. 543
ἄλυξις 1. 478
βυθόν 6. 331
δάκτυλοι 13. 153
δειράσιν 2. 561
δμωίς 14. 38
δύσις 7. 308
ἱππασίαι 1. 456
λέαινα 1. 315
λιβάδεσσι 10. 418
λιγνύι 8. 469
παρηίδας 9. 372
ῥοῖβδος 10. 70
σκάφος 13. 314
στέγος 8. 43
στόλος 3. 587
τύμματα 4. 396
ὕψος 7. 323
χολή 5. 324
ψεκάδεσσι 1. 345
ὀλιγοδρανίῃ 1. 764
προβολῇσι 9. 378
αἰθερίας 2. 666
βοτρυόεσσαν 6. 473
γοερή 13. 542
δούριον 12. 110
ἰήιου 11. 169
μαψιδίῃσιν 1. 357
μογεροί 2. 577
στυφελῆς 1. 295
ταλαόν 1. 759
ἀήθεα 2. 638
ἀμφιτόμοις 5. 208
ἄποτον 14. 539
ἄτρεστος 8. 340
ἄτρυτον 7. 585
βαθυρρίζοιο 4. 202
δολόφρονα 12. 364
δυσαλγέος 14. 68
εὐθαλέες 5. 77
εὐκτεανόν 6. 617
ἑύξεινον 7. 223
εὐπρώρους 1. 824
ἑυτριχον 12. 143
μεγαλόφρονας 6. 86
μελάμβροτον 2. 32
μηλονόμοι 5. 433
μονάμπυκας 4. 545
νεοδμήτων 3. 405
ὀμέστιος 14. 187
πολυκλαύτοιο 1. 806
πύρπνοος 6. 237
φαεσφόρου 2. 186
βαιόν 1. 80
στερρόν 11. 195
εὐσταλέως 1. 622
ἄπωθεν 1. 580
πέριξ 1. 821
ἀλγύνεσκε 4. 416
ἀφρίζοντες 4. 548
κινυρομένη 6. 81
λιχμώωντες 5. 40
μύζουσα 13. 244

FIFTH-CENTURY DRAMATISTS—*continued.*

ἔσθενον 14. 98
σπαργῶσα 14. 283
φαιδρύναντο 9. 467
φοινίχθη 14. 317
ἀναπτύξαι 12. 331
ἀνέστενον 3. 603
ἀνοιδήσαντο 9. 345
ἀνοιδῆναι 14. 470
ἀνοιμώζεσκε 14. 281
ἀπέρρεεν 2. 531
ἀφειδήσωσιν 12. 63
διοιγομένοιο 14. 496
ἐνεκρίνθη 5. 648
ἐσφοιτῶν 3. 433
ἐκπρέπει 1. 38
ἐξέρρεεν 8. 192
ἐξήλυξας 9. 261
ἐπεγγελάασκε 14. 397
ἐπιγήθεεν 2. 460
ἐπιθύνουσιν 10. 303
ἐπικτυπέουσι 2. 383
ἐπινίσσεται 9. 416
ἐπερροίζησε 8. 322
ἐπισπεύδοντα 7. 316
ἐπιστείβοντες 2. 638
ἐφώρμαινεν 2. 96
καθήρμοσεν 12. 142
καταιθομένης 1. 17
κατήνυκε 2. 58
κατεστέψαντο 14. 376
περιπέπταται 3. 650
περιρρηγνύντες 8. 61
προσιδέσθαι 8. 435
συγκαμέειν 12. 111
συγκείασθαι 1. 792
σύμπεσον 12. 174
συνέσπετο 1. 237
συνέρχεται 1. 356
συνήλυθον 3. 18
συνθανέεσθαι 3. 249

PROSE WRITERS OF FIFTH AND FOURTH CENTURIES B. C.

ἔρευθος 8. 209
ἄνοδος 14. 225
ἰσημερίην 7. 305
καταιγίσι 4. 572
μήνιγγας 5. 327
ξιφίῃσι 9. 176
πέρατα 2. 118
σπόρον 4. 427
τοκέτοιο 11. 26
ὑλακῇσι 14. 286
βλητός 3. 429
ἀειγενέεσσιν 7. 7
ἀνηλέα 2. 580 (C I G 5172)
ἀναλθέας 3. 33
ἄσπορον 4. 428
διαυγεῖ 7. 732
διειδέες 5. 79
δυσαλθέα 12. 408
ἰοβόλοισιν 4. 187
ὁμωρόφιος 10. 205
πολυσχιδέες 9. 500
συννεφές 2. 347
χύδην 11. 384
κοιλαίνονται 9. 382
τετρυμένοι 1. 637
ἀμφιθάνωμεν 6. 449
ἀπαναθέντα 4. 441
δίζετο 7. 26
διεγρομένοιο 13. 158
διέτεινε 11. 378
ἐνειλήσαντο 14. 294
ἐνεστρωφᾶτο 1. 308
ἐπαγίνεεν 6. 235
ἐπιμηχανόωνται 14. 427
ἐπισκάζοντα 4. 211
ἐπιστορέῃσι 6. 102
καρηβαρέοντα 6. 266
κατιθύνοντες 9. 439
κατωπιόων 3. 133
κολπωθέν 9. 174
παρηώρηντο 10. 200
παρκατέκειτο 5. 102
περίβλυσαν 4. 9
περιθραυσθεῖσα 7. 617
περινήησαντες 7. 163
περιστρωφῶντες 6. 504
περισχίζοντο 13. 329
περιτήκεται 10. 420
ποτικλύζεται 11. 313
ὑπανέσταν 4. 204
ὑπέρρεεν 8. 234
ὑπέτρεμε 9. 228
ὑπετύφετο 5. 643

ALEXANDRINE POETS EXCEPT APOLLONIUS RHODIUS AND NICANDER.

ἀγρευτῆρε 2. 282
ἐσχαρεῶνι 5. 504
θυτήριον 4. 554
ὠρυθμός 13. 101
αἰγοκερῆι 1. 356
βαθυσκοπέλου 1. 316
βαρυδούπους 9. 426
λαοφόνον 1. 593
περιηγέος 2. 105
περικλειτόν 3. 231
πολυχανδέα 1. 527
πολυώδυνος 13. 99
τετραβόειον 6. 547
δισσάκι 2. 56
εἰσέτι 1. 389
ἀνεστονάχησε 2. 608
ἀντεβόησε 8. 326
ἀπέχθομαι 5. 465
ἐπισκιάουσα 2. 479
περικλύζοντι 2. 350
συνηλοίηντο 11. 472

NICANDER.

ἀλκτήριον 6. 364
βρυγμοῖσι 1. 350
κεραίῃς 1. 149
ἐσχατίην 10. 332*a*
εὐγλαγέων 13. 260
νεοκμήτῳ 7. 29
πολυρροίζων 1. 156
ῥιζόθεν 6. 381
περισπαίρουσα 1. 624
ὑπέκλασε 4. 483

APOLLONIUS RHODIUS.

ἁλιτροσύνης 10. 407
βρυχή 5. 392
δαημοσύνῃσι 1. 176
κηδεμονῆος 7. 658
μυχάτοισι 6. 477
λευκανίης 14. 314
ἀδρανίῃ 9. 456
ἀκηδείῃσι 3. 524
ἀμβολίῃ 1. 431
θυηπολίῃ 14. 332
ἰοδόκην 1. 339
παραιφασίῃσιν 1. 781
ἀπροφάτοιο 12. 509
διηερίῃ 11. 456
εὔδιον 9. 107
νεοθηγέι 4. 426
νήχυτος 1. 417
ὀμήθεας 9. 405
εὐτρόχαλοι 4. 344
ὑπηώῃ 4. 111
ὠμοβόροισιν 1. 222
ἐρημαίῃ 7. 455
ἀμοιβαδόν 8. 503
ἀντεπέρηθε 13. 482
ἀποτηλόθι 5. 540
ἔκποθεν 3. 437
ἐπωμαδόν 13. 541
ἔβλυσεν 1. 242
μόρξαντο 4. 270
ὀτλῆσαι 10. 378
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ἀμφέστενεν 5. 646
ἀμφιτέτυκτο 5. 14
ἀνηέξησε 1. 460
ἀνηέξηντο 14. 198
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ἀνατρύζουσι 13. 107
ἀνιύζοντες 11. 177
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διεξώιξεν 13. 41
ἐγκίνυται 13. 245
εἰσανόρουσιν 2. 658
ἐνήλιτεν 14. 436
ἐναίθεται 11. 94
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εὐπνειοντες 3. 714
κατέκρυφεν 2. 478
κατημάλδυνε 14. 74
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παρκατέθαψαν 1. 804
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ὑλακτιόωντες 2. 375	ὑπερουτηθέντα 5. 289	ὑπεπλατάγησε 3. 178
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ὑπεκπροχέονται 13. 57	ὑπερδηωθέντος 2. 260	ὑποπτώσσουσα 5. 368
ὑπεκτελέειν 1. 204	ὑποκάββαλε 10. 484	ὑποσμαράγησε 2. 546

In making the foregoing lists I have used Liddell and Scott's *Greek Lexicon*, seventh edition, and corrected my results by reference to Stephanus. A number of words have been sought in vain in both lexicons. These are ἀμφείρυσσε, ἀμφεκέκαστο, κατημάλδυνε, παρκατέθαψαν, ὑπερδηωθέντας, ὑπερουτηθέντα. It is believed that the lists are practically complete. It is possible that there have been a few omissions. In an instance or two a word has been placed doubtfully, but in general the lexicons have rendered the task of classifying easy.

A few words may be added as to the significance of Quintus's vocabulary.

1. Quintus must have read very widely.[1] It is not claimed that he had read the work in which any particular word first occurs. In fact, in looking over the lexicons one is struck with the number of instances in which he uses words used by the poets of the second and third centuries of our era. But the truth still stands that his vocabulary is culled from the whole field of Greek poetical literature from Homer until his day. The technical terms of Aratus are found side by side with the compounds of Hesiod.

2. What of the long list of compounds not accredited to any author before Quintus? Let us observe that they are words suited, not for the metres of drama, much less for simple prose, but for hexameter verse alone. This will go far toward accounting for their being found nowhere else in extant literature. While a few of them may be the invention of Quintus, it is probable that he found the greater number in older authors, not now extant; most likely in the Cyclic poets, whose works I believe Quintus had read.[2]

III. VARIATIONS IN MEANING AND USE OF HOMERIC WORDS.

Quintus in general adheres very closely to the Homeric meaning of the words he uses, but he has not altogether escaped the influence of the regular historical development of the language.

[1] GLOVER, *Life and Letters, etc.*, pp. 85, 86, seems wrong in asserting: "His education was Homer and little else."

[2] See *infra*, chapter on "Sources."

Nouns.—Some substantives show variations from Homeric signification and use: ἄμπυκας, 4. 511, "bridles;" ἄνασσαν, 5. 524, etc., "mistress, wife;" βέλεμνον, 3. 61, singular; γενειάσι, 6. 200, "jaws" (Eurip.); ἱερόν, 1. 184, "temple" (Hdt.); καρήνου, 13. 343, sing.; κυπέλλοις, 4. 139, "mixing-bowls," 6. 345, "milk vessels;" λαίφεσιν, 8. 362, "sails" (Alcæus); λητίδες, 3. 544, "women captives" (Æsch.); λύσσαν, 5. 360, "madness" (in Hom. "martial rage"); ὀπωπαί, 9. 374, "eyes" (Ap. Rh.); ὀπώρῃ, 10. 114, "fruit" (Soph.); φάλαγγες, 12. 430, "rollers" (Ap. Rh.).

Adjectives.—The following adjectives are used as substantives: θηλυτέρῃσιν, 1. 474; μάκαρες, *passim*, for the "blessed gods;" μερόπεσσιν, 1. 754, etc. (Æsch.); προβλῆτες, 10. 175 (Soph.); χείμαρρον, 7. 547 (Plat.). A change of meaning is seen in ἐπήρατος (Ἔρις), 4. 195—an emendation; λωβητός, 1. 749, "insulting" (Soph.); πολυκμήτῳ, 7. 20, 424, etc., "laborious;" ταναός, 1. 681 of the air, 12. 58 of the voice. Here also we may note ἠιόεις, προθέλυμνος, αὐΐαχοι, of which the meanings in Homer are doubtful. Quintus uses the first twice—ἠιόεντα Πάνορμον, 1. 283; ἠιόεν πεδίον, 5. 299—but not in a way to fix its meaning. The second also occurs twice—χαίτας . . . . προθελύμνους, 3. 411, and κινήσῃ προθέλυμνον ἁλὸς βυθόν, 6. 331—but in both the author is noncommittal. However, αὐΐαχοι, 13. 70, must mean, as L. and S., "without outcry"—a meaning which some would deny to it in N. 41.

Quintus has also used as adverbs many neuter adjectives not so used in Homer. These are ἀλεγεινόν, ἀλίαστον, ἀμέγαρτον, ἄμφω, ἀπείριτον, ἀργαλέα, ἄσπετα, βαθύ, διηνεκές, ἐρατεινά, κραιπνόν, κρατερά, λαβρά, μοῦνον, οἰκτρόν, παῦρον, πελῶριον, σμερδνά, and perhaps others. Phrases such as ἀμέγαρτον ἀέντων, 3. 640, and περιτρομέει βαθὺ γαῖα, 2. 232, are so frequent as to form a marked peculiarity of style.

Pronouns.—Ἅτε = conjunctive adverb, 2. 217, 298, etc. In Homer = *qualia* (Niemeyer).

Adverbs.—Very frequent in Quintus is the use of adverbs governing the genitive, in some instances going beyond true Homeric analogy. Ἀπονόσφι is used with verbs of motion: νηῶν ἀπονόσφι φέβεσθαι, 7. 494; χερῶν ἀπονόσφι βαλόντες, 12. 573; *cf.* 13. 196. The genitive is found also with ἀπόπροθεν, 1. 414 (Archil.); ἀπόπροθι, 12. 204, 14. 389—a use not noted in L. and S.; perhaps ἀπόπροθε should be read; ἀποτῆλε, ἀποτηλόθι, 5. 540 (Ap. Rh.); ἔκτοσθε after a verb of motion: μολὼν ἔκτοσθε μελάθρων, 14. 480; so ἔντος: χροὸς ἔντος ἐλάσσαι, 2. 461; καταντίον, 2. 82; κατέναντα, 3. 69, 77, 444; καταντία, 2. 309; καθύπερθε with verb of motion: πυρκαϊῆς καθύπερθε βάλον, 4. 4; so πέραν: τὴν . . . . πέραν θέσαν

Ἑλλησπόντου, 14. 353; κρυβδήν, 14. 384 (Pind.). Ὅπως is used as ὡς to introduce a simile, 9. 235, 316.

There is an interesting development of the use of ὁμῶς. The following examples show Homeric uses: πάντας ὁμῶς, 12. 211; ῥοῖζον ὁμῶς καὶ δοῦπον, 1. 251; πένθος ὁμῶς ἑτάρῳ καὶ ἄνακτι, 10. 463. Next we find it in the sense of "together with," as perhaps in Theognis, 252; *e. g.*, κεῖσθαι ὁμῶς κταμένοις ἐναρίθμιος, 2. 306; νηπιάχοισιν ὁμῶς ἔτι κουρίζοντα, 4. 432. Finally, followed by the dative, it is used as a copula to connect two substantives; *e. g.*, ἔντεα . . . . αὐτῷ ὁμῶς Ἀχιλῆι, 5. 222; δμῶες ὁμῶς ἑτάροισι, 7. 36; ὁμῶς κυσίν ἀγροιῶται, 7. 506: Τρῶας ὁμῶς Λυκίοισι, 3. 270. For other examples see 1. 619, 697, 787, 808, 2. 349, 3. 270, 5. 286, 6. 97, 7. 36, 347, 506, 539, 8. 398, 9. 26, 33, 435, 11. 204, 12. 57, 198, 13. 2, 95, 456, 14. 33, 118, 245, 619. The list is not complete. This use of ὁμῶς does not seem to have been noted by the lexicons.

Μέχρις and ἄχρις show some un-Homeric usages. Each is used adverbially before a preposition: μέχρις ἐπὶ πτολίεθρον, 3. 25; ἄχρις ἐπ' ὤμους, 1. 261; and with the infinitive after the analogy of πρίν: μέχρις ἠῶ δῖαν ἱκέσθαι, 1. 830; ἄχρις ἱκέσθαι ὀστέον, 4. 361. The latter use has been noted by the editors, but not by L. and S.

Pronouns (*possessive*).—Ἑός has the general meaning of "own," and is used of all persons and numbers. It means "their" in 1. 349, etc.; "your" in 1. 468, etc.; "our" in 2. 28, etc.; "thy" in 7. 294; and "my" in 8. 440. On the other hand, σφός is used in the sense of "his," "her," 9. 526, etc.; so σφέτερος, 4. 454, etc. Once σφέτερος means "thy," 2. 90. The above uses are found also in the Alexandrine poets. Perhaps it is due to Latin influence that we find possessives used absolutely in two cases: ἐπεὶ θέμις ἀνδράσιν αὖτη οἷσιν ἀμυνέμεναι — οἷσιν = *suis*, 6.450, and ἡμετέροις, 2. 48.

Verbs.—Along several lines Quintus departs from Homer in his use of verbs. Change of meaning is seen in ἀντέλλῃσιν, 1. 148, 4. 555 intransitive (Hdt.); θυμὸν νοσφίσατ' ἐκ μελέων, 4. 159, 10. 79, etc., "caused to depart;" αἰδοῖ πορφύρουσα παρήιον, 14. 47, "grow purple;" αὐτέω of din of arms, as noted by editors. Ὄφελον, as noted by editors, has lost its verbal force and is used in the sense of *utinam* with past tenses of the indicative—a use common in late Greek. There are one or two instances of ὀφείλω used personally; *e. g.*, ὡς μὴ ὄφειλες ἱκέσθαι, 5. 194. Ἄγε, 6. 447, is used adverbially.

Iteratives are very frequent. With the exception of εἶπεσκεν, all are formed on the present stem. Only occasionally do they have the true

iterative force; most often they denote simple past occurrence. Many are found which do not occur in Homer.

Voice: Homeric verbs are found in a different voice without change of meaning. Instead of Homeric middles, we have the actives τεκτήναντες, 12. 28, 81 (Ap. Rh.); τεκμήρατε, 12. 221 (Aratus). The participle πεπληγότες, 5. 91, is used in a passive sense, as in Plutarch and the LXX. Middles in place of Homeric actives are more common: ἐνεπρήσεσθαι, 1. 494; νωμήσασθαι, 3. 439; ἀλδαίνεσθαι, 4. 429, 9. 473, 475; εἴβεται, 12. 401; and others.

Tenses: It is common to find in Quintus verbs used in more tenses than in Homer. From ἰάπτω Homer has only ἰάπτη(ς), whereas Quintus has ἰάψει, 3. 455; and ἴαψε, 1. 9. So from the Homeric present παχνόω Quintus has παχνώθη. Instances might be multiplied. In some cases the narrowness of Homeric usage seems accidental.

IV. DIALECTICAL VARIATIONS FROM HOMER.

The dialect of Quintus is a very close approximation to the Homeric. He seems to have guarded himself against many of the extravagances of the later epics, and in dialectical forms as in everything else faithfully to have imitated Homer. Still by showing a number of un-Homeric forms[1] he illustrates the fact that no mere imitator can maintain the purity of a foreign dialect.

Nouns (*substantives and adjectives*).—First declension: Quintus writes Ἑρμείης, 10. 189; Ἑρμείην, 3. 699; θεῆς, 12. 378; θεήν, 5. 563, etc.; whereas Homer has α in these words. Quintus has also θεά, 5. 3, etc. In the dative plural Zimmermann's edition gives the following forms in -αις: πάσαις, 1. 50; 4. 181; ἑούσαις, 1. 51; αρούραις, 1. 69; αὔραις, 1. 253; Ὥραις, 2. 658; βαθείαις, 3. 409; ἀέλλαις, 4. 552; μελίσσαις, 11. 147; ἀέλλαις, 12. 163; τραπέζαις, 13. 146; Μοίραις, 13. 559; γοώσαις, 14. 397; πρώραις, 14. 416; μυίαις οὐτιδινῇσιν, 3. 264; and perhaps one or two more. The last should perhaps be written μυίαισ'. All of the others come at the end of the line and are followed by a line beginning with a vowel. So it seems probable that Quintus sought to avoid forms in -αις. Forms in -ῃς are much more numerous. Many are followed by words beginning with a vowel, many close the line, but many also precede a word in the same line beginning with a consonant.

Second declension: In the dative plural forms in -οισι are more common, but forms in -οις are very frequent.[2] Ἀρίδηλος for Homeric

[1] In determining what is or what is not Homeric, I have followed for the most part Van Leeuwen, *Enchiridium Dictionis Epicae*.

[2] Dative plurals in -αις and -οις are usually denied to Homer. But they were introduced into epic diction very early. Hesiod has forms in -ῃς and -αις (Kühner-Blass, *Gr.*, p. 377). Some claim that forms in -οις are Homeric (Kühner-Blass, p. 396). At least they were in use by the time of Sappho and Alcman.

ἀρίζηλος is uniformly written. Ἀμφω is used for the genitive and dative, 2. 460. The quantity of the first vowel of ἶσος varies. It is ἴσος eight times (Niem.).

Third declension: Variations of stems affecting quantity are found in κέμμας, 6. 140, etc., for Homeric κέμας; ᾐόνα, 1. 323 and frequently, for Homeric ἠιόνα, also in Quintus; εἴαρος, 4. 429, etc., for Homeric ἔαρος; Αἰδονῆος, 3. 15, for Homeric Αἰδωνῆος; ἄλειφα, 14. 265, *metri gratia*. So also ἐύτριχον, 12. 143.

In inflectional forms we find κεράατος, 6. 238; τεράατα, 5. 43, where the long α is supported only by doubtful Homeric analogy,[1] though it is common enough in Apollonius Rhodius. Ὀνείραϊ, 12, 109, for ὀνείρῳ. Already noted by the editors are the accusatives ὀιζύα, 2. 88; νηδύα, 1. 616; ὀφρύα, 4. 361; ἰξύα, 11. 201, for Homeric forms in ν. In the nominative and accusative plural Quintus has νίῆες, 2. 539; νίῆας, 13. 216 (Ap. Rh.); χέρες, 10. 203; χέρας, 11. 251—Homer uses only χερί and χερσίν with short stem (L. and S.). Contracted neuter plurals, as τεύχη, are common. Quintus seems alone in writing πολέα, 1. 74, for πολλά. In the dative plural we find χέρεσσι(ν) (Hesiod) very frequent; χείρεσι, 3. 323 and frequently; νήεσιν, 8. 362, etc.; also νήεσσι, 7. 373; παίδεσιν, 13. 306; θίνεσι, 7. 413; Τρώεσι, 12. 49, *v. l.* Two nouns in -ευς have dative plurals in -ηεσσι: ἱππήεσσιν, 3. 695; ἀριστήεσσιν, 13. 52; but this is sanctioned by Homer. Two stems in -ατ have the dative plural in -εσσι: στομάτεσσι, 6. 126*a*; δοράτεσσιν, 6. 363—forms not paralleled in Homer.[2] In stems in -εσ Quintus made the dative plural in -εσι, -εσσι, or εεσσι, as suited the requirements of his metre; *e. g.*, δυσμενέσι, δυσμενέεσσι, τείχεσι, τείχεσσι, etc.

Pronouns (*personal*).—Quintus has nearly all forms found in Homer, but none irregular, except that οἱ, as already noted, is used as a genitive as well as a dative. The dual νῶιν is used as a plural; *e. g.*, σὸν θράσος ἤγαγε νῶιν (the Trojans) ὀιζύα, 2. 88; *cf.* 5. 425, 429*a*, 6. 444, 7. 428, 8. 452,[3] etc. So in the substantive ποδοῖιν, 9. 79. *Relative* ὅτις, 5. 159.

Adverbs.—Ἰληδόν and the Homeric ἰλαδόν both appear. The Attic πέραν and αὖθις are written instead of the Homeric πέρην and αὖτις. Πάλι (late) for πάλιν sometimes occurs.

Verbs.—Present system: Variations in stems affecting quantity are found in χεύει, 1. 301, etc.; καταχεύεται, 4. 245 (Ap. Rh.); ἄμπνειε,

1 "Nihil certi affirmare ausim de κρᾶατι χ 218, et κράατα T 93."—Schulze, *Quaest. Epic.*, p. 216.

2 Forms in -εσσι were used in Bœotian, Thessalian, and Lesbian. Sappho, 2. 11, has ὀππάτεσσι.—Kühner-Blass, *Gr.*, I, 417.

3 This use of the dual is a late development, appearing in Oppian and Orpheus. *Cf. Cyn.*, I, 72, 145, etc. See Kühner-Blass, *Gr.*

1. 599, etc.; ἔκρυφε (late), 1. 393. Περἴαχε, 2. 605, is falsely contracted (Tychsen). Γίνεται, 1. 474, etc., and γίνετο, 3. 716 (Hdt), are found instead of the longer forms. Σύλεον, 1. 717, 2. 547, has the license of Homeric usage in other words — *e. g.*, ὁμόκλεον — but only forms from συλάω occur in Homer. The aspirated form ἄμφεχεν, 5. 106, is used for the Homeric ἄμπεχεν. Ἐείδετο, 1. 153, and ἐειδομένην, 5. 119, 8. 197, do not appear until Theocritus. There is no contraction in the augment of ἀνωίγνυντο, 12. 511. Ὁράατε, 1. 420, should perhaps be written ὁράασθε (Platt). Μεδέουσι (indicative), 5. 525, arises from an assumed present for the participle μεδέων. Δαμόωσι, 5. 247, and δαμόωνται, 5. 249, are due perhaps to a misunderstanding of δαμόωσι, *Il.*, 7, 368. Similarly, ἀλάλκουσιν, 7. 267, seems to assume that the Homeric ἄλαλκε is an imperfect. Ap. Rh. has a future ἀλαλκήσουσιν. We find also the imperfects ἐδείδιον, 5. 282; ἐδείδιε, 10. 450, from an assumed present for the perfect δέδιε. Δίζοντο, 4. 16, etc. (Theocr.), is used as a middle of the Homeric δίζημι.

Aorists: Λησάμηνος, 3. 98, does not appear until Moschus. Editors write βήσατο, δύσατο, etc., instead of Homeric βήσετο, δύσετο, etc.

Perfects: Ἀρηρέμενοι, 7. 348, etc., is not in Homer. The use of the passive pluperfect third plural is almost exclusively confined to vowel verbs, and ends in -ηντο, as βεβόληντο, 2. 585; whereas Homer writes βεβολήατο. See also πεπέδηντο, 13. 116; ἐπτοίηντο, 11. 48; ἀπηώρηντο, 14. 376.

V. PHRASES, TAGS, CLAUSULÆ.

We have seen how large a part of his vocabulary Quintus borrows from Homer, and how closely he keeps to the Homeric dialect. We shall next see how diligently he has sought to impart to his poem as Homeric a flavor as possible by working into it a great number of Homeric phrases.

In beginning his sentences, he uses Homeric introductions, as follows:

ἀλλ' ὅτε δή 4. 74, etc.
ἀλλ' ἄγε δή 3. 522, etc.
ἀλλὰ καὶ ὣς 3. 186, etc.
ἀλλ' οὐ μάν 3. 118, etc.
ἀλλ' οὐδ' ὣς 7. 503, etc.
ἀλλ' οἱ μέν 1. 781, etc.
ἀλλά που 2. 30
ἀλλ' ἄγε νῦν 2. 72
ἀλλ' ἔτι μᾶλλον 9. 230
ἄλλοτε μὲν — ἄλλοτε δ' αὖτε 1. 337, etc.
αὐτὰρ ἐπεί 1. 493, etc.
αὐτὰρ ἔπειτα 2. 135
αὐτὰρ οἱ ἄλλοι 2. 73
αὐτίκα γάρ 7. 283
δὴ τότε 1. 121
δὴ γάρ 4. 421, etc.
εἰ μὲν δή 2. 43, etc.
εἴ που 1. 339, etc.
εἰς ὅ κε(ν) 2. 74, etc.
εἰ δέ μοι 2. 328
εἴ που ἔτι 5. 518, etc.
εἰ ἐτεόν 3. 190, etc.
εἰ δέ κεν 3. 454, etc.

εἰ δ' ἄγε δή 9. 537
εἰ μὴ ἄρ' 8. 429
καὶ νύ κε 1. 689, etc.
καὶ νύ κε δή 2. 507, etc.
καὶ τότε δή 2. 368, etc.
καὶ τότ' ἄρ' 4. 110, etc.
καὶ τὰ μέν 9. 30, etc.
μηκέτι νῦν 12. 51, etc.
νῦν μὲν δή 5. 123, etc.
νῦν δ' ἤδη 5. 200
νῦν δὲ σὺ μέν 2. 325
οὐ γάρ τοι 1. 101
οἱ δ' ὅτε δή 1. 120, etc.
ὅς ῥα 1. 231, etc.
οὐδ' ἄρα 1. 271, etc.
οὐ γάρ πως 1. 314
οὐ γάρ πώ τι(s) 1. 327, etc.
οἵ ῥα καί 1. 503, etc.
οὐ γὰρ δή 1. 566, etc.
οὐδὲ γὰρ οὐδέ 1. 585, etc.
οὐδέ νύ σοι 1. 731
οὐ γάρ σφιν 1. 806, etc.
οὐ γὰρ ἔτι 2. 24, etc.
οὕνεκ' ἄρα 2. 252, etc.
οὐ μὲν γάρ 2. 321, etc.
οὐκ ἄν τοι 2. 329
οὐ γὰρ ἐμοίγε 3. 465, etc.
οὐδέ τις ἄλλος 4. 123, etc.
ὅς καὶ νῦν 5. 576
οὐδὲ μὲν οὐδέ 7. 526, etc.
οἱ δὲ καὶ αὐτοι 11. 6, etc.
οὐ γὰρ ἔγωγε 13. 227
τῷ νῦν μή 12. 19, etc.
ὡς ἄρα 1. 177, etc.
ὡς δ' ὅτε 1. 440, etc.
ὡς δ' ὅταν 2. 282, etc.
ὡς τότε 2. 287
ὡς γάρ μοι 3. 80
ὡς δ' ὅτε τις 7. 317
ὡς οἵ γε 8. 385, etc.

In the following the Homeric phrase shows an introductory word joined to a verb:

ἀλλὰ μνησώμεθα 6. 607
ἀλλ' ἴομεν 1. 499, etc.
ἕλπετο γάρ 2. 360
εἰς ὅ κεν ἔλθῃ 2. 30
ἦ ῥα 1. 198, etc.
οὐδέ τι οἴσθα 1. 734
οὐ γὰρ ὀΐω 2. 59, etc.
οὐδέ τι ἤδῃ 3. 250
οὐ γὰρ ἔφαν(το) 4. 473, etc.
οὐδ' ἀπόνητο 4. 420, etc.
οὐδέ τις ἔτλη 4. 482
σὺν δ' ἔβαλον 4, 349, etc.
τοῦ δ' ἔκλυε 9. 23
φαίης κεν 2. 565
ὡς φάτο 1. 475, etc.
ὡς ἄρ' ἔφη 1. 373, etc.
ὡς εἰπών 1. 654, etc.
ὡς ἔφατ' 1. 766
ὡς ὄφελον 2. 323, etc.
ὡς φάμενον-(ου-ης) 2. 623, etc.
ὡς ὑπόδῡνε 5. 359, etc.

In speeches we frequently find such Homeric phrases as:

ὦ δειλοί 3. 167, etc.
κλῦτε φίλοι 9. 275, etc.
Ζεῦ πάτερ 4. 49, etc.
χαῖρέ μοι ὦ 7. 642
χαῖρε πάτερ 9. 51
ὦ γύναι 1. 575 etc.
ὦ γύναι αἰδοίη 10. 284
ὦ φίλος 2. 27, etc.
ὦ γέρον 2. 309, etc.
ὦ πόποι 3. 57, etc.
ὦ Ὀδυσεῦ 5. 181, etc.
ὦ πάτερ 7. 58
ὦ ξεῖνοι 7. 179
ὦ φίλ', ἐπειδή 9. 491

Homeric phrases consisting of preposition and noun are frequent:

ἀνὰ στράτὸν εὐρύν 4. 16
διὲκ μεγάροιο 1. 157
ἐν Ὀλύμπῳ 2. 436
εἰς ἐνιαυτὸν 2. 504
ἐς πεδίον 2. 552
εἰν Ἀΐδαο 2. 650
εἰς ἀγορήν 6. 6
ἐκ ξυλόχοιο 6. 342
ἐν(ι) μέσσοισιν 6. 397, etc.
ἐπὶ ψαμάθοισι 6. 649
ἐπὶ τύμβῳ 7. 13
ἐνι Τρώεσσιν 9. 84, etc.
ἐν κονίῃσι 5. 408, etc.
ἐν κλισίῃσιν 2. 3, etc.
ἐνὶ μεγάροισιν καθήμενος 2. 73
ἐνὶ στήθεσσιν 1. 559, etc.
ἐν φρεσὶ θυμός 1. 570, etc.
ἐνὶ θυμῷ 1. 755, etc.
ἐν μεγάροισι 2. 150, etc.
ἐν Ἀργείοισι 2. 211, etc.
ἐν δηιοτῆτι 1. 287
ἐκ θυμοῦ 11. 295, etc.
ἐπ' ἀλλήλῃσι 11. 361
ἐν ἀγκοίνῃσι 3. 470, etc.
ἐπὶ νηυσὶ θοῇσι 3. 498
κατὰ θυμόν 1. 115, etc.
κατ' ἄκρης 5. 51
κατ' ἀσπίδα 5. 97
κατὰ φρένα 5. 662, etc.
παρὰ νηυσίν 1. 499, etc.
περὶ φρένας 2. 261, etc.
ποτὶ ζόφον 3. 256, etc.
πρὸς Ὄλυμπον 3. 611, etc.
ποτὶ γαίῃ 7. 418
πρὸς ἀλλήλους 14. 253
ὑπὸ χερσίν 1. 187, etc.
ὑπὸ ποσσίν 1. 686

Many others might be added.

Homeric phrases consisting of noun and epithet are numerous, usually occupying the same position in the line as in Homer. The more common are:

ἄλκιμον ἦτορ 1. 409
ἄσπετος ὕλη 2. 476
ἀμβροσίη νύξ 2. 625
αἷμα κελαινόν 3. 140, etc.
αἰπὺ πτολίεθρον 3. 545
ἀργυροπέζα Θέτις 4. 172
ἀγλαὰ τέκνα 4. 266
αἵματι πολλῷ 5. 27, etc.
αἰπὰ ῥέεθρα 5. 453, etc.
ἀρηίφιλον Μενέλαον 6. 40
ἀκαματὸν πῦρ 11. 94
ἄλγεα πολλά 12. 228, etc.
αἰπὺς ὄλεθρος 13. 452, etc.
βουκόλος ἀνήρ 10. 370
γαῖα μέλαινα 2. 625, etc.
δένδρεα μακρά 1. 489, etc.
Διὸς μεγάλοιο 1. 502, etc.
δαίδαλα πολλά 6. 198
δῖος Ὀδυσσεύς 7. 182
δούρατα μακρά 8. 135
ἔντεα καλά 1. 223, etc.
ἔντεα μαρμαίροντα 1. 510
εὐρέα πόντον 4. 553, etc.
ἐυκτίμενον πτολίεθρον 9. 511
εὐρέας ὤμους 13. 533
ἤματα πάντα 1. 114, etc.
ἤματι τῷδε 1. 186, etc.
ἤματι κείνῳ 1. 203, etc.
ἤπια φάρμακα 6. 420
θερμὰ λοετρά 11. 320
Θέτιν ἀργυροπέζαν 3. 101, etc.
θεὰ Θέτις 5. 3, etc.
ἱερὸν μένος 3. 700, etc.
ἵππους ὠκύποδας 4. 531
Ἴλιον ἱρήν 6. 551
κύματα μακρά 14. 537, etc.
καλὰ πρόσωπα 1. 660
κακὰ πολλά 1. 192, etc.
κόρυθας βριαράς 1. 225
καλὸν ἄλεισον 4. 542
κλυτὰ δῶρα 7. 598
καλὰ ῥέεθρα 11. 21
λάινον οὖδας 10. 137
μέγας οὐρανος 1. 67, etc.
μηκάδες αἶγες 1. 479
μακρὸν Ὄλυμπον 3. 90
μέγα λαῖτμα 3. 102, etc.
μέγα ἔργον 4. 526
μόρσιμον ἦμαρ 10. 151
νόστιμον ἦμαρ 1. 609
νήπια τέκνα 5. 493, etc.
νηὶ μελαίνῃ 6. 65
οὔρανον εὐρύν 1. 37
ὀξὺν ἄκοντα 1. 338
Ὀδυσσῆα δαΐφρονα 11. 358
πίονα μῆλα 1. 524
πίονα δημόν 1. 798
ποταμὸς βαθυδίνης 2. 345
πῦρ ἀΐδηλον 2. 58, etc.
πυρὸς αἰθομένοιο 5. 381, etc.
πένθος ἄλαστον 5. 534, etc.
πολὺν χρόνον 6, 426, etc.
πολέμοιο δυσηχέος 9. 278
στρατὸν εὐρύν 3. 494, etc.
Σαρπηδόνα δῖον 4. 290
σπόγγοισι πολυτρήτοισι 4. 374
τεύχεα καλά 1. 512, etc.
Τρωσὶ φιλοπτολέμοισι 8. 240
υἷε κραταιώ 6. 502, 516
φαίδιμος Αἴας 3. 431
χρυσέοισι κυπέλλοις 14. 333

The following, as in Homer, close the verse:

ἀμφὶ δὲ λαοί 2. 213, etc.
ἀμφὶ δ' ἀρ' αὐτῷ 2. 295, etc.
ἰδ' (Hom. ἠδ') ἄλλοι πάντες ἑταῖροι 2. 343
ἄλλοτε δ' αὖτε 2. 463
ἀλλ' ἅμα πάντες 3. 168, etc.
ἀλλὰ καὶ αὐτοί 2. 630, etc.
ἄλγεα πάσχειν 3. 115, etc.
ἄλγεα λυγρά 12. 291
αὐτὰρ οἱ ἄλλοι 2. 73
ἄλλυδις ἄλλον 1. 379, etc.
ἀμφὶ δ' ἄρα σφι 3. 588, etc.
ἀχνύμενοί περ 4. 65
ἀνεμώλια βάζεις 4. 89
ἀμφὶ δὲ κῦμα 5. 91
ἄριστος Ἀχαιῶν 5. 125
ἄλγεα θυμῷ 5. 470
ἀλλὰ σοὶ αὐτῷ 5. 533, etc.
αὐτὰρ Ἀχαιοί 6. 5, etc.
Ἄιδος εἴσω 6. 429
αὐτὰρ ἔγωγε 6. 231
αἴσιμον ἦεν 10. 261, etc.
ἀπὸ θυμὸν ὀλέσσαι 10. 288
αὐτὰρ Ὀδυσσεύς 14. 21
Ἀργείοισιν ἀρήγεις 9. 19
ἄλλος Ἀχαίων 9. 99
ἄλλ' ἔτι μᾶλλον 9. 230
βαρέα στενάχοντες 2. 586
γείνατο μήτηρ 5. 186
ἐπεὶ φόβος ἔλλαβε πάντας 2. 6
ἐπήλυθε νήδυμος ὕπνος 2. 163, etc.
ἐγγύθεν ἐλθών 3. 73
εὖχος ἀρέσθαι 3. 269, etc.
ἐντὸς ἐέργει 3. 622
ἐσθλὸν ἐόντα 5. 476
ἐσθλὸν ἑταῖρον 8. 311, etc.
ἔξοχ' ἄριστοι 12. 327
ἐκ δ' ἔβαν αὐτοί 12. 346
ἔθνεα νεκρῶν 13. 173
ἠδὲ καὶ αὐτοί 2. 109, etc.
ἠδὲ καὶ ἔργον 2. 77
ἠὲ καὶ αὐτοί 2. 270, etc.
ἠμείβετο μύθῳ 2. 319
ἦεν ἑταῖρος 3. 424
ἠδὲ τοκῆων 3. 566
ἤθελε θυμός 8. 400, etc.
ἤλασεν ἵππους 8. 489
ἤπιον εἶναι 9. 522, etc.
ἤψατο γούνων 13. 185

The above lists are not exhaustive; Quintus has wrought one or more Homeric phrases into almost every sentence, and on an average there is one to every four lines of his work.[1] Others can easily be picked out by the reader.

Not only does Quintus use actual Homeric phrases; he imitates them. In this he was able to show some originality, and at the same time to preserve the Homeric coloring. One favorite means of accomplishing this end was to use a word from a Homeric phrase followed by another word not from the same, but which preserves the Homeric rhythm. Examples of this are *ὄβριμον ἄνδρα*, 1. 8, after the Homeric *ὄβριμος Ἕκτωρ*; *ἀεικέα φήμην*, 1. 21, after *ἀεικέα πότμον*; *αἰπὰ μέλαθρα* after *αἰπὰ ῥέεθρα*; *οὔρεα μακρά* after *δένδρεα μακρά*. Sometimes the phrase varies little in meaning from the imitated phrase; *e. g.*, *ἔγχειϊ ὀκριόεντι*, 1. 259, from *ἔγ. ὀξυόεντι*; *πυρὸς αἰθαλόεντος* from *πυρὸς αἰθομένοιο*; *χειρὶ κραταίῃ* from *χ. βαρείῃ*; *Ἕκτορος ἀγχεμάχοιο*, 2. 12, from *Ἕ. ἀνδροφόνοιο*; *αἰσχέ' ἔχοντες*, 2. 40, from *ἄλγε' ἔχοντες*; *ἐν στέρνοισι*, 2. 69, from *ἐν στήθεσσι*; etc. Sometimes a phrase is given an unexpected turn, as *ῥεῖα φθινύθοντες*, 6. 4, from *ῥεῖα ζώοντες*. Sometimes the Homeric analogy is extended to other words, as *θοὴ πόδας*, 6. 223; *θοοὶ χέρας*, 11. 157. Very frequently other words are inserted in the Homeric phrase; *e. g.*, *ἀμφί* in *Σκαιῆς ἀμφὶ πύλῃσι*, 3. 82, and *ἔμμεναι* in *φέρτατος ἔμμεναι ἀνδρῶν*. In still another class the reminiscence of Homer is of thought rather than of language: so with *φίλον προσελέξατο θυμόν*, 1. 99, 10. 423, for Homeric *εἶπε πρὸς ὃν μεγαλήτορα θυμόν*; *ὑψιλόφου τρυφαλείης*, 2. 462, 8. 189, from Homeric "helmet;" *ὑπεκλάσθη μελέεσσιν*, 1. 596, 5. 458, from Homeric *κατεκλάσθη φίλον ἦτορ*; *κυνῶν βόσις ἠδ' οἰώνων*, from X 354; *με χυτὴ κατὰ γαῖα κεκεύθει*, 1. 109, 3. 464, 7. 656, from Z 464; *ἀνὰ κρυερὸν στόμα χάρμης*, 1. 487, from Homeric *ἀνὰ πολέμοιο γεφύρας*; *γυῖα δέ οἱ λίπε θυμός*, 8. 408, from Homeric *λίπε δ' ὄστεα θυμός*; *ἐπέβραχε δ' ἔντεα νεκρῷ* from Homeric *ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ*. Add *τοῖον ποτὶ μῦθον ἔειπεν* and *ὣς φάμενον προσέειπεν* frequently used with reference to speakers.

Besides, there is found in Quintus a great number of phrases used twice or more where the reference to Homer, if any, is remote. The repetition is Homeric. Such are *θεῶν ἐπιειμένη εἶδος*, 1. 19, 6. 241, 296; *ἐνὶ φθισήσορι χάρμῃ*, 1. 97, 5. 231, 11. 19; *θήρεσσιν ἐοικότες ὠμοβόροισι*, 1. 222, 11. 300; *Κῆρες ἀμείλιχοι ἀμφιχάνωσιν*, 1. 591, 5. 611; *ἦ μέγα νεικείων*, 1. 741, 2. 81; *σχέδον ἔλπομαι εἶναι*, 2. 37, 4. 96; *ἀτειρέος*

[1] GLOVER, *Life and Letters*, etc., p. 91, makes the surprising statement that Quintus "abjures Homeric 'tags.'" WINKLER, *Zu Quintus Smyrnaeus*, pp. 25 ff., gives a list of the longer Homeric phrases in Quintus.

ἔνδον Ὀλύμπου, 2. 176, 424; λύθη πολυήρατος αἰών, 2. 544, 10. 140; φαεσφόρου Ἠριγενείης, 2. 186, 656; ᾗσιν Ἑλλησπόντου, 3. 4, 391, etc.; ἄτρομον ἦτορ ἔχῃσιν, 3. 74, 75. Τρώεσσι μενοίνεον εὖχος ὀρέξαι, 3. 93, 135; ἐς Ἰλίου ἱερὸν ἄστυ, 2. 242, 3. 216, 5. 192; ἐπίαχε δ' Ἑλλήσποντος, 3. 585, 5. 569, 14. 372; γῆρας ἀμείλιχον ἀμφιμέμαρπε, 3. 614, 12. 276; παλαισμοσύνης ὑπερόπλου, 4. 215, 266; θέρευς εὐθαλπέος ὥρῃ, 4. 441; ὁμῶς Ὀδυσῆι περίφρονι Τυδέος υἱός, 6. 97, nearly like 7. 347; συνηλοίητο δὲ πάντα, 6. 281, 11. 472, 14. 523; πυρὸς σέλας, 7. 572, 13. 24, 166; πλατὺ χεῦμα θαλάσσης, 7. 311, 8. 60; ἀν εὐρέα βένθεα πόντου, 7. 306, 8. 62; ἐυρρόου Ἑλλησπόντου, 6. 289, 8. 487; ἔγρετο δ' Ἠώς, 9. 1, 67; οὐλομένη Κῆρ, 6. 427, 9. 190, 10. 449; ἐς πόλεμον φθισίμβροτον, 4. 433, 9. 218; ῥοὸν Ἠριδάνοιο, 5. 628, 9. 192; οὔρεα μακρὰ καὶ ὕλην, 10. 249, *cf.* 3. 268; βρονταὶ ὁμῶς στεροπῇσι, 12. 57, 198; τι παρήλιτον ἀφραδίῃσιν, 10. 305, 12. 417; Ἑλλάδος ἱερὸν οὖδας, 13. 530, 14. 419. Rarely repeated lines are found:

κεῖσό νυν ἐν κονίῃσι κυνῶν βόσις ἠδ' οἰωνῶν
—1. 644; 5. 441.

ἀλλ' οἱ μὲν πεπίθοντο παραιφασίῃσιν ἑταίρων
—1. 781; 4. 378.

ἐκ μελέων εἰς οὖδας ἀπέρρεεν αἷμα καὶ ἰδρώς
—2. 531; 5. 37.

ὣς ἔφατ' ἀκράαντον ἰεὶς ἔπος οὐδέ τι ᾔδη
—3. 250; 7. 522,

μέχρις ἐπ' Ἀιδονῆος ὑπερθύμοιο βέρεθρον
—6. 490; 12. 179.

For phrases consisting of a preposition and a noun see Koechly, *Prolegomena*, pp. lxviii ff.

Quintus's imitation of Homer further extends to what Mr. Andrew Lang calls "runs;" that is, those stereotyped descriptions of feasting, setting sail, etc., that recur in Homer. Quintus imitates the common feasting run, 1. 120 ff.; that on feasting, launching a ship, and putting to sea, 6. 96; that on joining battle, 1. 220 ff.; that on the return voyage of a ship, 7. 369 ff. and 394 ff.; that on drawing a bowstring, 10. 231 ff. Sometimes Quintus has a second imitation of the same "run," but does not repeat the language used in the first.

The characters in Quintus, when identical, are closely copied after the Homeric. To mention a few of the many: Thersites is still an inveterate railer at kings and a good-for-nothing, 1. 722 ff.; Diomedes is *fortissimus Danaum* and will not hear of the abandonment of the siege, 6. 41 ff.; Agamemnon is a brave warrior, feaster of heroes, ready

to heed Nestor and to accuse Zeus of falsehood and unfaithful promises, 3. 491 ff.; Nestor is the same wordy old man as in the *Iliad*, always citing ancient instances of his prowess, always giving advice, as can be seen everywhere in the poem.

In at least two instances Quintus has written detailed accounts of subjects already treated at some length in Homer. These are Achilles's shield and the destruction of the wall of the Greek camp.

The description of Achilles's shield (5. 6–97) is modeled after that in Σ 478–605. Quintus's general plan seems to have been the same as Homer's; at least, he starts with Homer's shield in mind, mentioning heaven, ether, earth, sea, sun and moon, *τείρατα πάντα*—all Homeric. But Quintus must show originality by variation from his model, and cannot resist a falsely artistic desire to daub his picture with details. He fills his air with birds, his land with lions, jackals, bears, leopards, boars, hunters (l. 24). Next he turns to the description of battle after Σ 509 ff. Taking it for granted that the reader knows his Homer, he fills in the picture with men trampled by horses, the ground wet with blood, Fear, Dread, the fire-breathing Erinyes, the Fates, etc., which brood over the field. The Gorgon's head, too, according to Quintus must have been on the shield (l. 42). The works of peace, the scenes of town life, and Justice overseeing all, are dismissed with a few lines (l. 47). Another addition follows in a description of the Mount of Virtue (l. 56). Next we have reapers, oxen drawing wagons and turning the soil, harps and dancing and banqueting, the Nereids and the marriage of Peleus and Thetis, a storm-tossed ship, and Poseidon driving his chariot across the sea. We are assured that there were countless other things on the shield. Thus it becomes a gorgeous thing, far removed from the simplicity of Homer, while the five rings are seemingly disregarded, and all things are mixed—*κεκριμέν' ἄλλυδις ἄλλα* (l. 9), the Homeric shield may still be seen beneath it all.

The description of the destruction of the Greek wall is found at the end of the poem. It is rather prolix, but in main outline and in many of its details is copied from M 1–33. This is much nearer the Homeric model than the imitation of the shield of Achilles.

The Homeric coloring is also heightened by frequent reference to Homeric events. Quintus begins his poem just where the *Iliad* leaves the story and closes with a preparation for the *Odyssey*, and everywhere he is recalling Homeric events and situations. These references are very definite, the details of Hector's death, such as the spear striking

him beneath the chin, being given. They are found in every portion of the poem, and frequently enough never to suffer one to forget the *Iliad*. The more important are found in 1. 1–14, 100 ff., 378, 550, 580, 759, 816; 2. 10, 62, 440, 442, 447, 455; 3. 48, 80, 100, 253, 260, 339, 420, 500, 537, 545, 610; 4. 150–160, 290, 310, 325, 585; 5. 1–120, 205, 215, 245, 257, 282, 314, 400, 483; 6. 90, 373; 7. 200, 242, 443, 697; 8. 34, 126, 394; 9. 214, 491; 10. 162, 300, 387; 13. 226, 275, 295, 364, 379; 14. 20, 48, 216, 590, 630, 635 ff.

VI. SIMILES.

Quintus like Homer has adorned his poem with a great number of similes. According to Niemeyer,[1] Quintus has two hundred and nineteen detailed similes, one for every forty lines; whereas in the *Iliad* there is one only for every seventy-seven lines. In form he usually follows Homer, but rarely has un-Homeric introductions such as εὖτε, ὡς δ' ὁπόταν, ἅτε, ὅπως. The gnomic aorist is rare. Quintus often follows Homer also in the content of his similes.

Niemeyer has divided our poet's similes into three groups: those taken (1) from nature, (2) from human life, (3) from myths of gods and heroes. Perhaps a better division would be: those fashioned after some literary model, and those made independently. To the first group would belong all those which show traces of Homer — by far the larger number; a few that imitate Virgil; and perhaps a few more. In this group belong all similes on lions, leopards, and wild beasts generally; perhaps also those on eagles, for it is evident that Quintus was not personally familiar with the incidents of these similes.[2] Even in this group Quintus has introduced many details of his own. It is in these that we find striving for effect, extravagance, and lack of freshness. The next group, however, is free from these faults. Quintus draws comparisons from things he has seen with his own eyes, and here his excellent powers of description serve him well. Such similes are those drawn from a drought broken by rain, 1. 62; a man with diseased eyes, 1. 74; a tower felled by shock of earthquake, 3. 64; bees driven by smoke, 3. 220; the dry branch of a tree, 4. 440; sheep and lambs, 5. 493; geese waiting to be fed, 6. 125; a cow lowing, 6. 240;

[1] "Ueber die Gleichnisse bei Quintus Smyrnaeus," *Programm des Gymnasiums zu Zwickau*, 1883–1884. A comprehensive treatise.

[2] Niemeyer, however, says of the similes on wolves, 8. 268; 13. 44, 72, 258, etc.: "Scheinen sie ja doch wegen ihrer frischen Lebendigkeit und Natürlichkeit, sowie in Anbetracht dessen, dass der Dichter in seiner Jugend selber die von jenem so oft angegriffenen Herden gehütet, zum Teil aus eigener Anschauung hervorgegangen zu sein," *ibid.*, II Teil, p. 4.

swarming bees, 6. 323; the lowing of two herds of cattle on meeting, 6. 341; gladiatorial games, 6. 530; a horse checked in a race, 7. 315; children huddled around father during thunderstorm, 7. 530; fish caught by net, 7. 569; snowflakes beating on rock, 7. 596; embrace of father and home-coming son, 7. 637; trees felled pell-mell, 8. 130; two racing laborers, 8. 278; a child killing flies, 8. 331; oxen taking a breathing spell, 8. 369; a boat guided by rudder, 8. 414; fishermen in the Hellespont, 9. 172; olives knocked from trees with a stick, 9. 198; a deadened tree, 9. 451; a fever patient, 10. 277; a heifer in heat, 10. 441; a flight of cranes disturbed by man with sling, 11. 110; oxen bit by gadflies, 11. 207; ship timbers scattered on the shore, 11. 307; falling crags, 1. 696, 11. 396, 401; launching a ship, 12. 428; sheep going to stalls, 13. 67; a stalk of dry corn, 13. 241; a shipwrecked sailor, 13. 309; squealing pigs, 14. 33; crops cut by hail, 14. 75; twining ivy, 14. 175; pressed olives, 14. 265; a howling bitch and pups, 14. 282. These will all be found characterized by vividness, freshness, and naturalness — charms which have been so justly admired in Quintus's similes.[1]

In some respects, however, Quintus is not Homeric. His similes, as a whole, lack the directness of Homer's. Again, while Quintus has a great number of attendant circumstances, there is in the first books very little playing with them. The following statement, referring to Spenser, is equally true of Quintus:

> The particulars of his similes bear more directly upon the action which he illustrates, and he is at more pains to point out that they do so, and to show the correspondence of the image with the reality, balancing, as it were, the one with the other.[2]

This makes him more artificial. In the latter books, however, Quintus seems to have gained a freer hand, and like Homer to have added irrelevant detail to make the simile itself effective.[3] Subjective imagery is even rarer in Quintus than in Homer; there is hardly an instance

[1] *E.g.*, by SAINTE-BEUVE, *Étude sur Quintus:* "Il offre à chaque instant des comparaisons poétiques et charmantes. . . . . Il a l'air d'un homme qui a vu et qui dessine d'après nature. Il a pour peindre les inondations et les débordements des torrents, ou encore la violence des vents s'engouffrant dans les gorges étroites, les expressions pleines et vives d'un homme qui en sait les ravages et qui les a observés dans les montagnes. Ces sortes de tableaux chez lui ne paraissent pas être des lieux communs ni de simples imitations d'Homère; on croit y sentir l'effroi; il a du être témoin de ces fléaux. . . . . Quantité de ces comparaisons pleines de vérité et d'observation, qui ornent en si grand nombre son poème, justifieraient au besoin ce qu'il a dit de lui, qu'il a gardé des troupeaux." CHRIST, *Geschichte der griechischen Litteratur*, p. 785 (ed. 3): "Die schöne Gleichnisse . . . . lassen den ehemaligen Hirten erkennen, der mit der Natur Kleinasiens zusammengelebt und ihre gewaltigen Konvulsionen in Erdbeben (3. 64) und Bergstürzen (1. 696; 11. 396) gesehen hatte."

[2] Quoted from GREEN, *Similes of Homer's Iliad*, p. 18.

[3] See JEBB, *Homer*, p. 28.

of it. Quintus has aggregations of similes; *e. g.*, 1. 37 ff., 1. 61 ff., 3. 39 ff. In the last of these the motive is almost the same as in the Homeric aggregations; that is, successive phases of the same object are represented.[1] The Greek army goes forth as eager for fight as wasps by the roadside, 8. 39–46; the hosts fill the plain with their shining armor as a snow cloud, 8. 47–58; they surge forward like waves, 8. 59–68; they dash together like thunderbolts, 8. 69–75.

VII. THE GODS, RELIGIOUS AND MORAL IDEAS.

It is in his notions of the gods and his general religious and moral ideas that Quintus has most widely departed from Homer. It is true that he shows some effort to accommodate the Homeric gods to the later beliefs, but, as Koechly remarks, the gods in Quintus are only pale shadows patterned after the Homeric images, doing almost the same things, but lacking all blood and vigor, so that one could easily believe that the poet himself no longer had any faith in their vitality and power. The fact seems to be that the religion of Quintus was such as was generally held by the learned in Asia Minor in the first and second centuries of our era, modified perhaps by a few views peculiar to the poet himself. But it is not likely that Quintus thought his system more than a consistent development of what he found in Homer.

His universe is modeled after the Homeric. He has the conventional heaven, earth, and Hades, and the sea, presided over by the proper divinities. Heaven in Quintus, though sometimes called Olympus as in the *Iliad*, is really a place indefinitely removed in the sky, corresponding to the popular notion. When strife falls among the gods, they mount the winds and are borne from heaven, *οὐρανόθεν*, to earth (12. 163). When the strife is ended, some of them return *πρὸς οὐρανόν* (12. 217); but, to preserve the Homeric color, Zeus directs his chariot to a scaur of Olympus (12. 196).

Closely connected with heaven were the Elysian Fields. Achilles (14. 224)

> *ἐς Ἠλύσιον πεδίον κίεν, ἦχι τέτυκται*
> *οὐρανοῦ ἐξ ὑπάτοιο καταιβασίη τ' ἄνοδός τε*
> *ἀθανάτοις μακάρεσσιν.*

Again, in reference to Memnon we have *ἐν μακάρεσσι κατ' Ἠλύσιον πέδον* (2. 651), and Neoptolemus is to be borne *ἐς Ἠλύσιον πεδίον . . . . μακάρων ἐπὶ γαῖαν*, 3. 761.

[1] *Ibid.*, p. 30.

This formal separation of the Elysian Fields from heaven is disregarded except in these passages, in the last two of which, indeed, they seem to be confused. The term μάκαρες here may refer to dead heroes, who, however, in other passages are said to be in heaven and to share the life of gods. So Achilles (14. 186) says: μακάρεσσι θεοῖσιν ἤδη ὁμέστιός εἰμι. Achilles further (14. 308 ff.) is addressed with prayer, and appeased with sacrifice as a god. Poseidon (3. 755 ff.) promises that Achilles shall not remain in Hades, but come into the presence of Zeus, and that he will give him an island in the Euxine Sea, ὅπῃ θεὸς ἔσσεται ἀεί, while the neighboring peoples shall honor him with sacrifices like unto Poseidon himself. Æsculapius is said (7. 60) to have gone to heaven, and is called an immortal (7. 90). And not only heroes, but the souls of the good also are said (7. 91 ff.) to go to heaven and be with the gods—θεῶν δ' ἐς φῦλον. We are told in the same passage that the souls of the bad go ποτὶ ζόφον.[1]

In his portrayal of the gods it cannot be doubted that Quintus has made an effort to preserve their Homeric character. Perhaps he never admitted to himself that he had lost faith in them. At any rate, it will be patent to any reader that his gods have nearly the same relations among themselves and to the Greeks and Trojans as in Homer. In fact, he seems to take pains that this shall be so. They quarrel and fight,[2] and reference is sometimes made to incidents with which they are connected in Homer. The supremacy of Zeus is also dwelt upon; see especially 12. 155 ff.

On the other hand, there are marked differences between Quintus's gods and Homer's. In the first place, Quintus keeps his gods rather rigidly to what may be called their natural provinces. Zeus, Athene, and Apollo are set over the phenomena of the air and heaven; Ares and other belligerent divinities are almost alone found in battles; whatsoever occurs on sea or river is assigned to Poseidon, Amphitrite, Thetis, etc. In fine, the great gods in Quintus seem really to be deified powers of nature, such as they were conceived to be by the Stoics.

Equally un-Homeric, but common to the popular Roman religion of Quintus's day, is the deification of the great number of natural objects and phenomena, and the abstract moral qualities, found in

1 For the popular belief in Quintus's day in reference to the future life, Isles of the Blessed, Elysian Fields, hero-worship, etc., see ROHDE, *Psyche*, pp. 626 ff. In his note to p. 658 Rohde fails to observe that Quintus confounds heaven with the Elysian Fields, and makes it the abode of the souls of all good men.

2 See 3. 98 ff. and 12. 155 ff.

Quintus. Such are Eos, Nyx, Erigeneia, Horai, Helios, Selene, Hyperion, Orion, Seirios, Pleiades, Oceanos, Tethys, Anemos, Aurai, Zephyros, Boreas, Notos, Euros; Deimos, Enyo, Eris, Thanatos, Ker, Kydoimos, Manie, Moros, Olethros, Polemos, Phobos, Dike and Themis, Arete, Charis. All of these are just as personal and as active as gods in Quintus as Zeus himself. For instance, compare, in reference to Nyx, 2. 625 ff.:

> συνάχυτο δ' ἀμβροσίη Νὺξ
> παιδὶ φίλῃ καὶ πάντα κατέκρυφεν οὐρανὸς ἄστρα
> ἀχλύι καὶ νεφέεσσι φέρων χάριν Ἠριγενείῃ.

Like language is used in regard to the others; but I omit further citation, since the reader may find all references in the "Index Nominum" at the end of Zimmermann's edition. It is to be noted, however, that malignant divinities are called dæmons.

Again, the appearance of gods in the likeness of men is almost unknown in Quintus. Ares is now a voice (8. 326). Apollo, veiled in a cloud, shoots the arrow that slays Achilles, and is recognized only by his voice (3. 40 ff.). At their rare appearances, as that of Thetis and the nymphs at the funeral of Achilles, they are *in propria persona* (3. 605 ff.). Sometimes they appear in visions, as the deified Achilles to his son (14. 179 ff.).

A marked difference from Homer is seen also in Quintus's treatment of the worship of the gods. He has little trace of priest and oracle. There are no hecatombs, but little slaughter of bullocks, and no first drops poured from the wine-cups. The few instances of sacrifice and libation are of a conventional sort. Prayers are few, formal, and short. In fact, the only really vital worship in Quintus, it seems, is hero-worship. This, as may be seen in the passages cited above relative to the deification of Achilles, seems vital enough. Perhaps the reason is that Quintus regards only deified men as personal gods with a direct interest in human affairs.

Finally, the supreme power is with Quintus, not Zeus as in Homer, but Fate. Called by the names Aisa, Moira, and the Moirai, it represents the unchangeable, inexorable course of events in the universe. On earth it determines the beginning, the extent, and the limit of human life. It causes increase and decrease; it exalts and debases. In heaven it regards not the gods; all, even Zeus himself, must yield to its decrees. Again and again Quintus dwells on these points.

Another side of Quintus's religion is seen in the great number of sententious ideas—religious, moral, and general. He was, as Christ

remarks,[1] a pious poet, a preacher of morality to the young; in this, of course, differing widely from Homer. So full is the poem of these that we can give only the more characteristic, in which departure from Homer may be clearly seen.

Death and the future life.—We have already seen that Quintus believed in heroes becoming gods, and the souls of the good going to heaven. He insists that the soul at death is separated from the body; *cf.* 2. 613: *ψυχὴ ὅπου σέο νόσφιν ἀποφθιμένοιο ποτᾶται.*[2] Distinct from the soul is the corpse, *νέκυς* (3. 697, 701, etc.). When one dies his soul goes to Hades, *ὑπὸ ζόφον* (3. 774), *καταχθονίων . . . . αἰνὰ βέρεθρα* (2. 612). This is the usual method of speaking in Quintus; only in one or two passages does he hint that they go directly to heaven (7. 41, 88). From these dark abodes they are raised to be gods (*cf.* 3. 770). Quintus did not believe in the immortality of the body, not even in the cases of Dionysus and Heracles, whom he classes with Achilles (3. 772).

When Quintus's characters die, there is a great deal of frantic grief, long lamentations, pouring of ashes on head, funeral games, etc. (1. 376, 2. 260, Book 3, end). Many are the commonplaces in which Quintus tries to rob death of its sting. There are evils greater than death (1. 432, 2. 38, 9. 283, 11. 220, 12. 302, 13. 269). Fate makes death the common lot of all (3. 633, 6. 433, 7. 38–92). Lamentation should be moderate, since it cannot call back the fleeting breath (3. 7, 5. 605, 7. 38). Death is not the end of all (7. 88).

Enemies.—When speaking of enemies, Quintus in many places seems to protest against the savagery of the early Greeks. No mercy is to be shown them living, but enmity ceases when they are dead (13. 199, 239). On the other hand, dead enemies are always given up for burial, and this custom is enforced by sententious moralizing (1. 809, 9. 37, etc.). Sometimes Quintus is compelled by tradition to record savage deeds, such as the slaughter of Priam and Polyxena, but he always makes an apology for them, and on the whole shows a humane spirit characteristic of a late period.

Women.—In dealing with women, too, Quintus shows the influence of sentiment later than Homer and early Greek literature. His heroes and heroines suffered no indecent exposure of person before the oppo-

[1] "Auch ein frommer Dichter ist Quintus, der anstössige Scenen meidet und mit seinem, fast möchte man glauben, für die Jugend bestimmten Gedicht nicht bloss unterhalten, sondern auch zu Tugend und Edelmut erziehen will."—*Geschichte der griechischen Litteratur* (ed. 3), p. 785.

[2] *Cf.* also 7. 41 ff.:

ἄιστος
ψυχὴ οἱ πεπότηται ἐς ἠέρα, σῶμα δ' ἄνευθε
πῦρ ὁλοὸν κατέδαψε καὶ ὀστέα δέξατο γαῖα.

site sex. Penthesileia when slain falls from her horse so as to preserve her modesty[1] (1. 621); the athletes gird themselves before Thetis and the nymphs (4. 188); modesty forbids Athene to look upon the outrage of Cassandra (13. 425); even Aphrodite felt shame when caught in the arms of Ares (14. 49). A seemly modesty is also the rule for all women (9. 144, 12. 554). The relation of husband and wife is of a very high order in Quintus, and is the subject of many maxims (1. 116, 10. 470, 7. 280, 5. 531). He follows Homer in emphasizing the different spheres of men and women (1. 464). The sad lot of captive women, often dwelt upon in Homer and in Greek tragedy, is echoed also in Quintus (13. 108).

Quintus has also many ideas on the changeableness of human things (8. 473, 13. 248, 9. 105, 499). Some of these are borrowed from older poets; *e. g.*, ἄλλοτε γάρ τε φίλη πέλει ἠώς, ἄλλοτε δ' ἐχθρή (8. 473) from Hesiod, *Op.*, 825. Another of like purport is ἀνδράσιν ἐκ καμάτοιο πέλει θαλίη τε και ὄλβος (9. 105).

Courage and endurance.—The maxims are numerous, but of a conventional kind (6. 46, 8. 18, 12. 231, 265, 60, 71, 5. 596, 12. 388, 9. 275). Toil is necessary to secure glory (1. 738, 2. 76, 12. 292, 14. 112, 6. 449).

Wisdom and prudence.—The superiority of wisdom over mere brute strength is dwelt upon (5. 241, 262, 4. 379, 2. 83).

General moral precepts.—These are very numerous (5. 49, 592, 14. 185). Some relate especially to anger (5. 574); some to jealousy (6. 37, 9. 347); some to lust (1. 736–40); some to wine (2. 154); some to hope (1. 72); some to patriotism (8. 441, 9. 92, 10. 43); some to childhood, youth, and old age (14. 389, 2. 325, 4. 322, 13. 195, 2. 309); some to orphans (5. 553).

It is to be observed that Quintus in enforcing moral precepts often resorts to allegories. These are often elaborately worked out. Some of the longer are: "the mountain of virtue" (5. 49), in imitation of Hesiod's *Works and Days*, 287 ff.; "the paths of life" (9. 499); "the dispenser of good and evil" (7. 70), where Quintus had in mind the casks of Zeus, Ω 527; "the roads to good and evil," 12. 292; "the Litai" (10. 300), after I 502.

Finally, as Christ has observed, Quintus purposely introduces his moral precepts for instruction. The extraordinary number of these maxims introduced on slight occasion would argue as much. Besides, we find set speeches, such as that of the shade of Achilles to his son

[1] *Cf.* Euripides, *Hec.*, 568, 569; Ovid, *Fasti*, II, 833; *Met.*, 13. 479.

(14. 185–209), which consist of strings of moral precepts. All of this detracts much, more than any other one thing, from the Homeric character of Quintus's poem.

VIII. OUTLINE OF POEM.

In his religious ideas, then, Quintus fails to sustain the Homeric character of his poem. In other things he faithfully imitates Homer, and most of all by means of replicas of Homeric situations and descriptions, and by the use of Homeric *motifs*. This can be satisfactorily seen only by an analysis of his work book by book; and to this we now turn.

BOOK I.

The poem takes up the account of the Trojan war at the point where it was left by the *Iliad*. First we are told of the terror of the Trojans after Hector's death, illustrated by a simile of cattle and lions (O 629).—17. Next the Amazons come and are entertained by Priam. The list of their names, beginning ἄνθ' ἄρ' ἔην Κλονίη, is seemingly modeled after the list of the Nereids, ἔνθ' ἄρ' ἔην Γλαύκη (Σ 39), in which passage Quintus saw none of the interpolation which has distressed some modern critics. Andromache chides the confidence of the Amazon Penthesileia, recalling Homeric incidents in the life of Hector, whom she regrets surviving—a Homeric touch.—114. After supper Penthesileia goes to bed, when Athene sends her a dream to make her eager for the fray. But why? She was already eager. For no other reason, seemingly, than that Agamemnon (B) has a false dream, and Homer must be imitated at whatever cost. Her dream also is false.—137. Next morning Penthesileia rises and arms herself after the manner of Agamemnon in Λ 16 ff. Then, mounted on a horse, she leads Trojans and allies to battle.—181. Priam's prayer to Zeus is answered by a bad omen—an eagle with a dove in his talons on the left.—204. There are similar omens in M 200, β 146. The battle is joined and fought as in Homer. And what is true of this battle is true of all Quintus's battles. First we have an imitation of the "run" on joining battle (Δ 446). Then Penthesileia slays a number in quick succession, just as the Homeric heroes; compare 228–30 with Φ 274–77. In general, we find such Homeric details as glancing spears which slay another person than the one aimed at, boast and counter-boast of combatants, and vaunt of victor, predictions in mouth of the dying, story of birth of the slain, side remarks by friend or foe, etc.; the various incidents being illustrated by similes, often Homeric.

—402. The Trojan women are incited by Tisiphone to go forth to battle, but are restrained by Theano, who in her speech repeats the Homeric maxim, "Woman for the home, man for the field" (Z 490). —475. Penthesileia has in the meantime shut up the Greeks in their walls, and is on the point of burning their ships—a situation suggestive of that at the opening of Π. At this juncture the tumult of the battle reaches Achilles and Ajax, who, as has been before explained, have been at the tomb of Patroclus, manifesting their grief by rolling on the ground and groaning, as Achilles does in the *Iliad*. Some god has come hither to keep them away. Coming on the field, they slay notable Trojans in great number.—529. Penthesileia attacks them, hurls an ineffectual spear at Achilles, and, after some speech, another at Ajax, who, strangely enough, turns aside, leaving the Amazon to Achilles.—572. Achilles makes boast and strikes her through with his spear. She is debating with herself whether to supplicate Achilles, when with another spear he strikes through both horse and rider. The Trojans flee, and Achilles insults the corpse much as he does that of Hector (X 352).—653. On loosening her helmet and seeing her beauty, he regrets not having taken her alive.—674. Ares, maddened by the death of his daughter, Penthesileia, is with difficulty frightened from the field of battle by the thunderbolts of Zeus. The Greeks spoil the slain. Thersites, coming up, begins to chide Achilles as he chided Agamemnon (B 225). But the ruthless Achilles with his powerful hands stretches Thersites dead on the ground—a good deed, for he was always chiding the Greeks and was a disgrace to them. Then follows an aside, much the same as that in B 272, and Achilles speaks of the former insolence and wordiness of Thersites, with explicit reference to the *Iliad* passage.—765. Diomedes, Thersites's kinsman, takes up the blood-feud, but is restrained by friends.—781. The Greeks and Trojans bury their dead, the former surrendering the dead Amazons and Trojans; "for no anger is felt against the dead, but they are objects of pity, no longer enemies, when once life is gone;" *cf.* H 408. The book closes with an evening banquet in the tent of Agamemnon as in H 313 ff.—830.

Homeric similes in this book are those of lion and cattle, (O 629), l. 4; moon-like shield, (T 373), l. 147; sheep and ram, (N 491), l. 175; falling tree, (Π 484), etc., l. 249; slaughtered cows, (P 520), l. 261; lioness and cattle, (E 161), l. 314; falling olive tree, (P 53), l. 265; distressed sailors, (H 4), l. 633; thunderbolt, (N 241), l. 677. Sometimes the reference to Homer is remote, sometimes very definite.

BOOK II.

The next morning the Trojans hold an assembly, in many respects like that in H 345 ff. Thymoites advises flight, but Priam has hopes of Memnon, whom he believes near. In the meantime they will man the walls. Hereupon the prudent Polydamas advises restoring Helen and all her possessions to the Greeks, as Antenor previously (H 345). In the light of the ill success of the embassy in H the proposal of Polydamas is hard to explain. The Trojans approve, but Paris, as in H 357, objects, taxing Polydamas with cowardice. Paris remembers the woes he has caused and is silent — a Homeric touch. — 99.

After some time Memnon comes, leading a host of Ethiopians, and is banqueted by Priam. The "pedigree" of a cup is given like that of the spear (B 100 ff.). — 145. Memnon is temperate, for much wine and lack of sleep sap a warrior's strength. Priam does not detain him from his couch, for it is "not custom to detain or hasten a departing guest." So in the *Odyssey*. — 160. The scene changes to the gods banqueting in the palace of Zeus. He foretells a bloody day on the morrow, and bids the gods take no part; which behest is obeyed with a readiness foreign to the episode in Θ. The gods go to their beds as at the close of A. — 182.

The next morning Memnon leads forth the folk to battle. The Greeks advance to meet them. As in Homer, this and all moving armies are described by a number of similes. Battle is joined. Achilles is in one part of the field, Memnon in another. The latter finally kills Antilochus, a second Patroclus. Memnon generously refuses to fight Nestor, who, frantic with grief, goes to bring Achilles. Memnon and Achilles meet. Memnon uses a stone ineffectually. Speeches follow much like those of Æneas and Achilles (Υ 251 ff.). Achilles declares that, as he killed Hector to avenge Patroclus, so he will kill Memnon to avenge Antilochus. After a long battle, with here and there a Homeric touch, such as the balances[1] wherein their destinies are weighed, Achilles slays Memnon. — 547. His body is carried by the winds through the air. Drops of gore from it form the Paphlagonian river, still of putrid smell on "Memnon's Day." The Ethiopians also are whisked away. Dawn laments her son. — 627. The Greeks weep for Antilochus. Dawn is persuaded by the thunder of Zeus to shine as before. The Ethiopians bury Memnon, and are changed into birds called "Memnons." Dawn rises. — 666.

Homeric similes in the second book are: calm after storm

[1] See below, chapter on "Sources," the tragedians.

(ψ 233), l. 102; rain-swollen rivers (E 87; Λ 492; P 263), l. 220; fight of lion and boar (Π 823), l. 247; hunters, M 41, etc.), l. 282; jackals driven from carcass of stag by lion (Λ 473), l. 295; swollen river (E 87, etc.), l. 345; mist in mountain (Γ 10), l. 470; wild beasts carrying dead animal (N 198), l. 575.

BOOK III.

On the morrow the Greeks bury Antilochus. Nestor, with his usual prudence, refrains from outbursts of grief, but Achilles is yet more angry against the enemy. The Trojans come from the city, "because the Fates struck courage into their hearts." Many were to perish at the hands of Achilles, who was himself to die.— 20. Achilles routs the Trojans with great havoc, drives them into the city, and is ready to break down their gates when Apollo comes in anger from Olympus. Quintus borrows here from A 34 and Π 698.[1] Apollo cries to Achilles to withdraw as he did to Patroclus (Π 706). But Achilles, unlike Patroclus, does not withdraw, but answers fearlessly: "I desire not to fight with gods, you have already [X 15] deceived me and saved Hector from destruction."—52. Achilles turns to slaying. Apollo, becoming wroth, shoots an arrow into his ankle, inflicting a fatal wound. Achilles upbraids him as a shooter of arrows and a coward who attacks unseen. Perhaps this is a protest against Homeric ideas of ambuscade. Achilles conjectures that Apollo has wounded him because his mother has predicted (Φ 278, X 359) that he should thus meet his doom at the Scæan gate. Here, however, Paris[2] has no part in his death.—82. The arrow is withdrawn by Achilles and carried by the breezes to Apollo, who on returning to Olympus is soundly berated by Hera. She refers to Apollo's harping and prayer at the marriage of Thetis and to his service of Laomedon, and predicts that Achilles's son will come from Scyrus and prove as mighty as his father.—126. The marriage is referred to in Ω 55, the coming of Neoptolemus in T 331, where some critics have seen the hand of an interpolater; Poseidon (Φ 440) also chides Apollo for his service of Laomedon. Hera commands more reverence than in the *Iliad*. Achilles in the meantime is still able to carry on the fight. Before giving up the ghost he

[1] The reference may be here to Φ 540 and E 440, as NOACK, *Göttingische gelehrte Anzeigen*, 1892, p. 776, supposes, but only remotely so; there is much clearer imitation of the Patroclus episode.

[2] The numerous appropriations from Homer in this book make exceedingly conjectural any theory of the lost tragedies of Æschylus based upon it. Quintus uses his material as he likes; variance from the Cyclics does not, as BAUMSTARCK, *Philologus*, Vol. LV, pp. 281 ff., believes, prove that he followed some other source, *i. e.*, Æschylus. It is possible that he had read Æschylus, but any close relation to him cannot be proved.

cries to the fleeing Trojans that they shall pay atonement to his Erinyes. His fall is told in a dramatic way.—185.

Paris exhorts the Trojans to drag off Achilles's body. A fight follows like that around the body of Patroclus. At first Glaucus, Æneas, and Agenor are opposed to Ajax, who, as in the case of Patroclus, defends the body. Ajax and Glaucus come to single combat. First we have speeches. Ajax refers to Hector's fear of himself, and warns Glaucus that he will not prove a paternal guest-friend, as did Diomedes in Z 122. Glaucus is slain and his body rescued by Æneas. The battling continues. Æneas is wounded and retires. Odysseus comes on the scene and fights a replica of his battle with Socus (Λ 434). Paris, drawing his bow, is struck down by Ajax with a stone, as was Teucer by Hector (Θ 321 ff.), but is saved by his friends. At length Ajax routs the Trojans and shuts them up in their city. Quintus purposely leaves doubtful which of the *βασιλῆες*[1] carried off the body with a view to the coming *ὅπλων κρίσις*.—387. The following descriptions of the dejection of the Greeks, and all the events connected with the funeral rites of Achilles are, as Struve[2] first saw, only an expansion of ω 40 ff. The details are, however, borrowed from the *Iliad*. The Greeks in dejection lie on their faces, pouring sand on their heads, rend their hair, etc.; *cf.* Σ 355, T 4, Ψ 59. The Myrmidons make lament; so does Ajax, who in his speech glances at T 335, in reference to Peleus's grief for his son.—458. Phœnix follows, repeating many things from I 434 ff., among them his flight from his native land, his reception by Peleus, and his nursing Achilles.—489. Agamemnon in a characteristic speech accuses Zeus of treachery and deceit. At the bidding of Nestor, they wash and dress the body (ω 45), as also was done in the case of Patroclus (Σ 343). Athene drops nectar on the corpse—Thetis did the same for Patroclus (T 37)—and makes his brow as terrible as it was at the trench (Σ 215). Achilles's captive women, Briseis especially, make lament, the speech of the latter being made up of elements found in Andromache's speech to Hector (Z 429 ff.) and Briseis's lament for Patroclus (T 288 ff.).[3]—573. The Nereids and Muses come (ω 47, 45, 48–61). Zeus inspires the Greeks with courage, that they may not, as the Myrmidons (T 14), fear the

1 BAUMSTARCK, *loc. cit.*, thinks these were the Atreidæ.

2 KOECHLY follows Struve. So do NOACK and BAUMSTARCK, *loc. cit.* The latter gives an exhaustive analysis of the relationship between Quintus and the *Odyssey*, both in matter and in language. Noack correctly sees that in expanding the account of the *Odyssey* Quintus borrowed freely from the *Iliad*.

3 Noack also sees dependence on I 336 ff., but this seems to me improbable.

divine presence. Thetis speaks referring to her unwillingness to marry an old man and the promise by Zeus of a valiant son (Σ 432, 435), and declares her purpose to go to Zeus, as in A 426. She also refers to the death of Asteropæus (Φ 139—Noack). Calliope consoles her by promising to make Achilles's fame immortal.—654.

The next morning the Greeks make Achilles's pyre. The whole account is even in minute details modeled after the account of the burial of Patroclus (Ψ). They go to Ida for wood. On the pyre are burned the bodies of captive Trojans, horses and oxen, gold and electrum, wine and oil. The Myrmidons and Briseis cut their hair. Horsemen and footmen move around the pyre. The winds refuse to blow until a god intervenes—in this instance they are furnished by Æolus, at the request of Zeus. All day and night the pyre burns. The Myrmidons quench it with wine, and gather up the ashes of Achilles, which are deposited in an urn and buried. All of these events are borrowed from the burial of Patroclus. Besides, as Baumstarck has shown, there are many similarities of language.—742. The horses of Achilles weep; *cf.* P 427. Mention is made of their successive owners, the last of whom is to be Neoptolemus.—765. Poseidon comforts Thetis by the assurance that Achilles is to be a god and have an island in the Euxine.—787.

Homeric similes in the third book are: hunters and lion (E 534), l. 142; fish and dolphin (Φ 22), l. 271 leaves scattered by wind, (Z 146), l. 325; eagle and birds (O 688), l. 353; fountain of tears (I 13, Π 2), l. 577.

BOOK IV.

The Trojans are busy with the burial of Glaucus, when Apollo raises him from the pyre and gives him to the winds to carry to Lycia, where a large mound is heaped over him, from which springs the Glaucus river.—12. Here is a replica with variations of the taking away of the body of Sarpedon (Π 667 ff.).

The grief of the Greeks continues. The Trojans rejoice, wish that Hector were alive, and hope that the Greeks will withdraw; but some remember that other brave Greeks survive.—42. On Olympus Hera chides Zeus for helping the Trojans and reminds him of the marriage of Thetis.—55; *cf.* Ω 55. Night comes on; the Greeks take food, for a ravening belly must be satisfied (*cf.* T 225 ff.).—73. The next morning Diomedes exhorts the Greeks to go forth to battle, but Ajax bids them wait for Thetis, who is to come and set up funeral games. We have here an anticipation of Ajax's death. Thetis, as in

Homer, comes like a mist and brings out the prizes.—117; *cf.* ω 91. Nestor first stands forth, not to box or wrestle — his age was too great — but to speak, in which he excelled all. He "sings" of the marriage of Thetis in detail, then of the deeds of Achilles, ἔνθεν ἑλών — a phrase from the *Odyssey* — where Achilles sacks the twelve cities on the sea voyage, and eleven by land, and going on to his slaying of Telephus, Cycnus, Polydorus, Troilus, Asteropæus, Lycaon, Hector, Penthesileia, and Memnon. He closes with a prayer that Achilles's son may come, equal to his father, from Scyrus. Without contest (*cf.* Ψ 616) he receives as a prize the steeds which Telephus once gave Achilles. These, as in the *Iliad*, are given to servants to be led to the ships. —180.

Next comes the foot-race, the prize for which is twelve cows with heifer calves. Teucer and Ajax Oileus enter. The race is even until the gods cause Teucer to slip on a branch of tamarisk. The slipping was common, but Quintus purposely varies the cause from that in the *Iliad*. Teucer needs a physician.—214. Diomedes and Ajax wrestle. Each gets a fall, when Nestor intervenes with a speech of the same length as that used by Achilles to stop the wrestling match in the *Iliad*. Unlike the characters in the *Iliad*, they kiss and become friends again. For boxing, Idomeneus, because of his age, gets a prize without a contest. Phœnix ineffectually urges the young men to fight, but Nestor succeeds with a speech patterned after that in Ψ 626 ff., with incidents gathered from his speeches here and there in the *Iliad*.—322. Hereupon up rises Epeius, an invincible boxer, but a poor warrior (*cf.* Ψ 670). Acamas, son of Theseus, rises to oppose him, and is prepared for the contest as was Euryalus in the *Iliad*. At the end of a rather long fight, Epeius is victor, and they kiss.—435. Next a mass of iron (*cf.* Ψ 826) is brought forth. Ajax alone can hurl it. Its "pedigree" is given.—464. Leaping and hurling the spear follow. All refuse the challenge of Ajax to single combat.—499. Next comes the chariot race. Menelaus, Eurypylus, Eumelus, Thoas, and Polypoetes enter. The start is made. Then comes a lacuna. Menelaus has won. Someone closes a speech, praising the victor and his horses. Thoas and Eurypylus have fallen from their chariots and are severely bruised, but are healed by Podaleirius.—544. Last of all comes a race on horseback. Sthenelus would have won, but his horse taking to the brush gives the race to Agamemnon. The prizes are pieces of armor taken by Achilles from Polydorus and Asteropæus. Odysseus is kept from the contests by his wounds.—595.

The order of the contest is different from that in the *Iliad*. Perhaps Quintus conforms to that of his day. There seem to be no Virgilian touches.

Homeric similes are: wind on sea and corn (B 146), l. 79; wild beast fighting over body of stag (Π 756), l. 220; mist-like cloud of dust (Γ 10), l. 519; windstorm on sea (Λ 304, N 334), l. 550.

BOOK V.

After the other contests are over, Thetis brings forth the armor of Achilles. First the shield is described at length after Σ, as has been shown above. There follow short descriptions of the helmet, cuirass, greaves, sword, and spear "steaming still with Hector's blood."—120.

This armor is offered to "him who rescued the body and is the best of the Greeks." It is claimed by both Ajax and Odysseus. The former demands as judges Idomeneus, Nestor, and Agamemnon. Odysseus consents. But Nestor, fearing the anger of the defeated candidate, dissuades the other two judges. As in Homer, he demands obedience because he is older. On his advice, the judgment is left to Trojan captives. Now follows a regular court trial, which follows perhaps the *Æthiopis*, certainly not the *Little Iliad*.[1] Ajax makes a characteristic speech. He claims that Odysseus is a coward who was forced into the war, that he was the cause of Philoctetes's being left on Lemnos, and of the death of Palamedes—in all of which Quintus borrows from post-Homeric sources. He next refers to his rescue of Odysseus (Λ 472 ff.), to the central position of Odysseus's ships, and to his own prowess in withstanding Hector and keeping the fire from the ship—all Homeric matters. Finally he charges that Odysseus by tricks of rhetoric hopes to cheat him of the arms.—236.

Odysseus replies craftily. First he repels the charge of cowardice; then claims superiority to Ajax in wisdom and speech. Here follows a replica of Nestor's laudation of μῆτις (Ψ 313 ff.). He next refers to his services to the Greeks, the Doloneia, and his winning Achilles for the expedition (Λ 769 ff.). The gods gave him strength as well as craft. Ajax did not rescue him; rather he himself saved Ajax; he placed his ships in the center so as to be able to bear aid in either direction; he stole into Troy; he was also ready to accept Hector's challenge (H 168); he killed more men than Ajax over the body of Achilles.—290.

In his second speech Ajax dwells on his former themes—the

[1] See schol. on Ar., *Eq.*, 1056, and schol. on λ 547.

cowardice of Odysseus and his own prowess. In reply, Odysseus refers to his wrestle with Ajax in Patroclus's funeral games, as proof that he is equal to Ajax in might; in wit he claims to be much better. —316.

The judges decide in favor of Odysseus. Ajax is maddened. Death is near him. Night comes on. The Nereids depart. The Greeks banquet and drink wine brought from Crete.—351.

An account of Ajax's madness follows. He arms himself to slay the sleeping Greeks, but is set in a frenzy by Athene.—393. Day dawns. Sleep goes up into heaven and meets Hera, who kisses him, as he has been her kinsman from the day he lulled Zeus to sleep (Ξ 231 ff.). Ajax falls upon the sheep. Menelaus observes him and predicts the destruction of the ships. Agamemnon, as in Homer, blames the gods.—431. Ajax, continuing, finally kills a big ram which he addresses as Odysseus.—448. His madness is removed by Athene. Ajax calls down curses on Odysseus, Agamemnon, and the other Greeks, such as actually befell them. Then he falls upon the sword given by Hector.—446.

The Greeks are in great sorrow. Teucer tries to kill himself. Some critics think references to suicide in Homer (Σ 34) are interpolated. Quintus has no trouble over them. Teucer speaks. Tecmessa laments her husband in a speech which borrows from various speeches of Andromache; *cf.* Ἕκτορ ἐγὼ δύστηνος (X 477) and ὤμοι ἐγὼ δύστηνος (l. 532). She also repeats from Z 429 the idea that a husband is dearer than a father, etc. She closes by bewailing the lot of her orphan child, as does Andromache at greater length. However, Quintus seems to have anticipated some modern critics in thinking Andromache's fear ungrounded. At any rate, he makes Agamemnon assure Tecmessa of his protection of her and her son.—567. Odysseus next makes long lamentation, in which are incorporated some borrowings from λ 541 ff. In closing, he blames, not Zeus, as in the *Odyssey*, but Fate.—597. Nestor, in his Homeric rôle of advisor, bids the Greeks cease from their grief and bury Ajax.—611. The various details of the burial are given—Quintus never wearies of telling of funerals.—663. This whole account shows more of the spirit of λ 541 ff. than of the Ajax of Sophocles.

Homeric similes are: bright as a star (X 25), l. 130; eagle and geese (O 690), l. 296; boiling water (Φ 362), l. 382; wind in forest (O 605), l. 388; lion among sheep (M 298), l. 406; eagle and hares (P 673), l. 434.

BOOK VI.

How blindly Quintus imitates Homer may be seen in the opening of this book. One would think that Agamemnon's ill-fated proposal of return in B would not have been repeated. But with Quintus Homer is good for all occasions. In the present passage the design may be to show the generosity of Menelaus. For Menelaus — not Agamemnon, as in Tychsen's *Argumenta* — assembles the Greeks and proposes abandonment of the war. He is tired of seeing them suffer on account of himself and the dog-faced Helen.— 31. But he was only trying the Greeks; he was secretly plotting the destruction of Paris and the Trojans. Diomedes, in the same spirit as in I 32 ff., will hear nothing of it. Hereupon Calchas reminds them that he has already (B 322 ff.) foretold the destruction of Troy in the tenth year, and bids send Odysseus and Diomedes to Scyrus to bring Neoptolemus. Odysseus is ready. Menelaus offers gifts and his daughter Hermione to Neoptolemus. One thinks of Agamemnon's offer to Achilles in I. After banqueting, Odysseus and Diomedes put to sea, the various details of the Homeric "run" being reproduced in other language.—113.

The Trojans remain in their town. To their aid comes Eurypylus, grandson of both Heracles and Priam, followed by many Ceteians. Paris entertains him. Helen, attended by servants, comes into the hall and holds converse with her guest, as she did with Telemachus in Sparta. The Ceteians and Trojans bivouac before the walls. The fires burn, the musical instruments sound. The Greeks are aroused to all-night watchfulness. This borrows from similar scenes in the *Iliad*, *e. g.*, at the end of the eighth book.—179. Eurypylus sleeps in the house of Paris. The next morning he is early on the field. His armor, the divine armor of Heracles, is described — the shield at great length, but with much more definiteness and simplicity than are found in the Hesiodic prototype.[1] When Eurypylus is equipped, Paris declares him the best man, Greek or Trojan, he ever saw. Quintus is putting up a figure for Neoptolemus to bowl over. Success, says Eurypylus, is in the hands of the gods, but only death can keep him from conquering.— 314. Battle is soon joined in Homeric fashion, illustrated by a number of similes. Eurypylus slays the handsome Nireus and Machaon, and exults overweeningly. The dying Machaon,

[1] KEHMPTZOW, *op. cit.*, p. 61, and NOACK, *op. cit.*, p. 783, think that Quintus is not here writing with a work of art before him. Perhaps this is right, if they only mean that Quintus never saw a shield such as he describes. But Quintus had probably seen artistic representations of the Works of Heracles, and writes with them in mind.

after Patroclus (Π 843), predicts the death of his slayer. Teucer tries to rally the Greeks to rescue the dead. Podaleirius, maddened by the death of his brother, slays Cleitus and Lasus, the circumstances of whose birth give occasion for a description of a cave of the nymphs in Paphlagonia, after *ν* 102 ff. At length the bodies are rescued and carried to the ships. Quintus, like Homer, is unwilling to leave a dead Greek in the hands of the Trojans.

In every other part of the field the Greeks are defeated, except around Ajax and the Atreidæ. Valiant deeds of the Atreidæ follow. —598. At last even they make for the ships. Eurypylus follows, as did Hector; *cf.* the simile, l. 611 ff., with O 579. Quintus could not tell how many Eurypylus slew, not even if he had an iron heart; *cf.* B 489. Another Homeric touch in this battle is a dying man's heart which shakes the shaft of the spear that has pierced it, l. 637; *cf.* N 442. Only night saves the ships; *cf.* the close of Θ. The Trojans encamp on the plain. The Greeks lament their dead.—651.

Homeric similes are: the yoke of oxen (N 701), l. 107; winds on sea (Λ 295, N 795), l. 330; fallen olive (P 53), l. 377; bull slain by lion (Λ 172), l. 410; dogs following game (O 579), l. 611.

BOOK VII.

On the morrow the Greeks bury Nireus, the fairest of the Greeks (B 671), and Machaon. Podaleirius, greatly grieved, is kept by his friends from killing himself. Nestor, in a long, sententious speech, attributes everything to Fate, adapting the story of the jars in Ω 527.

The battle again rages on the plain. The renewed courage of the Greeks is not accounted for. Eurypylus routs the enemy, but the body of Peneleos is rescued and carried to the ships. As before noted, Quintus considers it an unpardonable departure from Homer to allow a Greek hero's body to remain in the hands of the enemy. The Greeks man their walls and are saved from destruction by the intervention of Athene.—147. The fight continues day after day. But even so, Eurypylus grants a truce of two days for the burial of the dead—a truce even more inexcusable than that in H 406 ff. Quintus wants time for the return of the boat from Scyrus.—168.

Odysseus and Diomedes reach Scyrus. Neoptolemus on the shore, hurling spears, asks them the usual questions put to strangers in the *Odyssey*. They remain all night, and next morning return with Neoptolemus, who is painted as the *ne plus ultra* of youthful excellence. Homeric is his sentiment, l. 289, that no one dies contrary to fate

(Z 487). Homeric likewise are the details of the ship's putting to sea. Amphitrite, however — not Apollo, as in A 479 — gives the prosperous voyage. — 383.

The ship reaches the Greek camp when Eurypylus is on the point of taking the walls — a situation somewhat similar to that at the end of O. Diomedes leaps from the ship and rallies the Greeks. Then, in Odysseus's tent, Diomedes dons the armor of Socus, slain but not spoiled by Odysseus (Λ 446 ff.), Neoptolemus that of his father, Odysseus his own. — 452. The appearance of Neoptolemus is described at length. He goes forth to the plain with great prowess. The others go to meet Eurypylus, who keeps the Trojans facing the enemy. At length Eurypylus breaks the wall with a stone; *cf.* Hector's deed, M 445. His entrance is disputed. He threatens the Greeks with instant death, not knowing that his own is near. The Trojans believe that Neoptolemus is Achilles, so valiantly does he fight. Athene comes from heaven, somewhat as in Δ 73 ff., to see the fray. She is pleased with Neoptolemus, whose valiant deeds continue until nightfall — *βουλυτός*. The Trojans encamp on the plain. — 630. Neoptolemus is welcomed by Phœnix in a speech containing matter from his speeches in the *Iliad*, by Agamemnon and others who glory in his appearance, and by the servants, especially by Briseis. — 734.

Homeric similes are: the swollen river (P 263), ll. 116 ff.; cow and calf (P 4), ll. 253 ff.; Ares coming to battle (N 298), l. 359; wind for sailors (H 4), ll. 455 f.; hunted lion (P 132), ll. 464 ff.; lion driven from yard (Λ 549, P 106, 656), ll. 486 ff.; bayed animals (P 132), l. 504.

BOOK VIII.

The next morning the Trojans are aroused by Eurypylus, the Greeks by Neoptolemus. The latter hero impresses us as a rather presumptuous youth. His chariot is driven by Automedon, his father's charioteer, who has kept the immortal horses for the son. All the plain is filled with troops and dust clouds. The opposing forces join battle. This account is grandiloquent. Several heroes slay their man. Eurypylus deals destruction to many of the enemy, but Antiphus, doomed for death at the hands of the Cyclops, escapes. At length Eurypylus meets Neoptolemus. The usual word-battle ensues. The fight begins. Eurypylus strikes his opponent with a stone, but without effect. A mighty conflict follows, but, thanks to a lacuna, we are spared some intended extravagance. At length the Pelian spear is driven home under the chin of Eurypylus, and he falls as a pine or ash. The

victor makes the usual vaunt, spoils the foe, and pursues the Trojans, dealing havoc on all sides.—236.

The Trojans are on the point of being shut up in their walls when Ares comes, as in E 460, and rallies them. Here, however, he is a voice, and does not assume human form. In general, gods in Quintus are invisible. Helenus reassures the Trojans, remarking that Neoptolemus is only a mortal; *cf.* Φ 567. The balances of battle become equal. Single combats follow.—323. Medon, father of the slain Perimedes, was left without an heir, and χηρωσταί shared his property; *cf.* E 158. The other Greeks flee. Neoptolemus knows no fear; he slays his thousands; he is more mighty than Diomedes in E. Ares is ready to slay him, but is checked by Athene. Then both divinities, as in E, withdraw from the field. The Trojans are routed and seek safety in their town — 368 — where they man tower and wall built by Poseidon. Only the prayer of Ganymedes to Zeus saves the town from present destruction. Zeus covers the city with clouds and hurls thunderbolts. Darkness is a device borrowed from P 366. Nestor, as in Θ 140 ff., advises retreat, urging respect for the behests of Zeus; *cf.* especially ll. 471, 472 with Θ 141, 142. The Greeks again honor Neoptolemus, and at nightfall set pickets, in dreadful fear that the Trojans will burn their ships. There is some reason for fear at the beginning of I; there is none here. But Quintus must imitate Homer. The Trojans also set watches.—504.

Homeric similes are: wasps and travelers (M 167, Π 259), l. 39; waves of war (Δ 422, Π 765), l. 59; fire in thicket (Λ 155, O 605), l. 90; fight of wild animals over carcass (Π 757), l. 176; falling tree (Δ 482, etc.), l. 204; cliff (oak in *Iliad*) resisting wind (O 617, M 131), l. 338; shepherd and storm (Δ 275), l. 379.

BOOK IX.

On the morrow the Trojans, believing that Neoptolemus is Achilles, still living, will not leave the city. Antenor prays for delivery or speedy cessation of trouble. The latter part of his prayer is to be granted. Zeus was to give glory to Neoptolemus.—29. The Greeks and Trojans strike another truce for the burial of the dead. Neoptolemus makes lament at the stele of his father.

Deiphobus exhorts the Trojans to battle, which is joined in the usual way. The Trojan women watch from the towers, but Helen, ashamed to be seen, remains at home. This contrasts strikingly with her conduct in Γ. Deiphobus performs deeds of valor.—179. Neop-

tolemus slays multitudes. He strikes Œnops on the throat where death comes easiest to men; *cf.* X 325.—202. At length he meets Deiphobus. Automedon tells him that Deiphobus feared Achilles. Neoptolemus challenges Deiphobus, and is ready to strike him when Apollo veils Deiphobus in a mist and carries him to Troy. Neoptolemus strikes the air and upbraids Deiphobus as a coward saved by a god. The whole account is modeled after the rescue of Hector from Achilles in Υ 430 ff. Neoptolemus drives all before him. Some of the Trojans fight from the wall, some on the plain.—290. Apollo leaps from Olympus to aid the Trojans. Poseidon gives courage to the Greeks. The battle is equal. Apollo is angered, and kept from killing Neoptolemus only by Poseidon's threat of engulfing Troy. The gods leave the field.—323. The fight continues until, at the suggestion of Calchas, the Greeks withdraw. For it was not fated that Troy be taken until Philoctetes come from Lemnos.—332. This sudden turn has been justly rebuked by Koechly.

The Atreidæ dispatch Diomedes and Odysseus to Lemnos after Philoctetes. Through the intervention of Athene, Philoctetes is persuaded to go to Troy.—425. The account of the voyagers' putting to sea, of the forwarding breeze sent by Athene, and of the course of the ship through the waves is suggestive of the account in A. Philoctetes on his arrival at Troy is quickly healed by Podaleirius and becomes the man he was before the snake bit him.—479. He is feasted and welcomed by Agamemnon. Many presents are given him.—479. He goes early to bed, and next morning leads the Trojans to battle.—546.

Homeric similes are: Ares going to battle (N 298, X 131), l. 218; swine and lion (Π 823), l. 240; wave and sailors (O 624), l. 270; drying corn field (Φ 346), l. 473.

BOOK X.

The Trojans are again outside the city, apparently for no other reason than to get themselves killed by Quintus's heroes. Polydamas, however, true to his Homeric character, tries to persuade them to remain in the city. Æneas is of another opinion, which prevails. —44. Zeus arouses their courage, for Paris is to perish that day.—52. Deimos, Phobos, and Eris bring together the opposing hosts. The passage as a whole is a close imitation of Δ 440 ff.—73. Æneas slays several, Neoptolemus a Homeric dozen.—96. Eurymenes performs great deeds, only to perish. Æneas slays two Greeks who strive to spoil the body.—117. Single combats follow. Ajax strikes Scylaceus,

who was destined to live until torn to pieces by Lycian women on his return from the war.—166. Philoctetes deals havoc with Heracles's weapons, which are briefly described.—205. An arrow aimed at Philoctetes by Paris kills another. Philoctetes upbraids Paris as a dog, declares that he will rid the world of him, draws his bow, as did Pandarus (Δ 122 ff.), and wounds him slightly. A second arrow is more effective, and Paris leaves the combat. Night comes on, and the troops leave the field.—252.

Paris goes to Œnone, by whom alone he can be healed of his wound. Perhaps his speech to her borrows from that to Achilles in I 502 ff. She is unyielding, and sends him away, not knowing that she is bringing on her own doom. Hera is delighted at the tortures of Paris. She discusses with her servants the coming events of the Trojan war — the marriage of Helen to Deiphobus, the wrath of Helenus thereat, and his departure for the mountains, where he is to be captured by the Greeks, and the rape of the Palladium. These matters are not further treated in Quintus.—360. Paris gives up the ghost on Ida. He is lamented by the nymphs. A shepherd carries the news to Hecabe, who makes lament. Priam, however, sits at Hector's tomb. Helen in a speech of self-recrimination laments Paris.—405. Œnone, left alone, feels great sorrow and remorse, and is driven by Doom and Cypris after Paris. Finding him already on a pyre kindled by the mountain nymphs, she leaps into the flames. The nymphs wonder that Paris could have left her, a chaste wife, for the corrupt Helen. Over the graves of Œnone and Paris are placed two steles back to back.—489.

Homeric similes are: swollen stream (Λ 492, etc.), l. 171; thick as snowflakes (M 156, 278), l. 247.

BOOK XI.

The Trojans are again on the field, since "necessity drove them"—Quintus's necessity. Homeric battle follows. Neoptolemus, Æneas, and Philoctetes are the heroes. Polydamas slays Cleon and Eurymachus, fishermen, whose craft did not avail to save them from death; *cf.* E 53 ff. The fighting continues. Apollo comes, as in E, and by much the same arguments as Ares in E 464 ff., urges Æneas and Eurymachus to fight valiantly. This they were already doing, but Quintus must imitate Homer. Æneas continues victorious until Neoptolemus rallies the Greeks. Thetis does not suffer her grandson to meet the son of Aphrodite.—246. A great dust arises, and a blind

battle follows until Zeus drives the dust away. The situation is similar to that in P 366 ff. At length Athene comes to the aid of the Greeks. Aphrodite snatches Æneas from the field, hiding him in a fog; *cf.* E 445 and Y 318. The Trojans flee. Night falls.—329.

On the next morning the Greeks return to the field, leaving some to care for the wounded. The Trojans man their walls. Various heroes are assigned to different gates, after the manner of Æschylus's *Septem.*—357. Under the lead of Odysseus, the Greeks form a *testudo*, perhaps in imitation of *Æneid*, Book 2. This is broken by Æneas, who with Ares at his side is irresistible. Neoptolemus encourages the Greeks.—439. In another place Ajax fights valiantly. His follower, Alcimedon, while trying to scale the wall is felled by Æneas.—473. An arrow aimed at Æneas by Philoctetes is turned aside by Aphrodite and hits Mimas. Philoctetes begs Æneas to leave the wall and fight on even terms. Æneas does not answer.—501.

Homeric similes are: swine pursued by dogs (Θ 338, P 722), l. 170; hawk and starlings (P 755), l. 217; waves of war (N 795), l. 228; snowflakes (M 156, 278, O 170), l. 265.

BOOK XII.

Calchas assembles the Greeks and bids them desist from warfare, for he has seen an omen that indicates Troy can be taken only in some other way.—20. Odysseus, following the suggestion of the omen, bids them adopt the ruse of the Trojan horse, and outlines a plan that is followed.—45; *cf.* θ 493, 494. Calchas approves the plan and urges expedition.—65. Neoptolemus is for open war; so is Philoctetes. They desist from taking the field only when checked by the thunderbolts of Zeus.—103. Thunderbolts were used in the *Iliad* to frighten refractory heroes (Θ 133). Athene comes at night from heaven and teaches Epeius (*cf.* θ 493) how to build the horse. The details of the building are told.—156.

In the meantime the gods come from heaven and begin battle, but Zeus comes back from the ends of the earth in great power, and quickly effects reconciliation.—213. Quintus is here giving a reproduction of the Homeric theomachy. Only Ares and Athene come to blows. The description of Zeus suggests the 18th Psalm.—213.

Odysseus proposes that the best men enter the horse, and the others sail to Tenedos, leaving someone to persuade the Trojans to receive the horse into their city. For this last Sinon volunteers and is applauded.—258. Nestor harps on his age, but is eager to enter the

horse. Neoptolemus will not allow this and is the first to volunteer. This seems to glance at λ 505 ff. Nestor is greatly pleased, and declares that evil is easy to attain, glory difficult; *cf.* Hesiod, *Op.*, 285. The Greeks arm themselves.—305.

Here Quintus invokes the Muses, as Homer (B 484 ff.), to tell the names of the heroes. Apollonius Rhodius had made a like invocation. He gives the names of heroes who enter the horse. The rest of the Greeks under Agamemnon and Nestor sail to Tenedos and wait for the fire signal.—349. The Trojans see the burning camp and come forth. They find Sinon and torture him. He is steadfast and tells the same story as in Virgil's *Æneid*. Some believe him; others regard him as a cheat. Laocoon is for burning the horse. He would have prevailed had not Athene blinded him and inflicted dreadful tortures upon him. The people no longer hesitate, and proceed to draw in the horse through the broken wall.—443. Laocoon follows, urging still the destruction of the horse. Athene sends serpents, which crush and swallow the two sons of Laocoon, and then enter the ground under the temple of Apollo. The Trojans make a cenotaph for the boys. This must have been hurried work.—497. Banqueting follows. The omens are of the worst.—524. Cassandra, unheeded, rages and predicts the doom of Troy.—551. In this book there is much borrowing from Virgil.

Homeric similes are: the wounded lioness (Υ 164), l. 530; the retreating leopard (Φ 573), l. 580.

BOOK XIII.

The Trojans are buried in slumber and drunkenness. Sinon raises the fire signal for the Greeks to sail from Tenedos, and calls out those in the horse.—60. Those from Tenedos steal into the city and find it full of gore. The details of the slaughter are given.—144. Greeks as well as Trojans suffer. Diomedes kills Corœbus before he got joy from his marriage—what marriage Quintus forgets to tell us—for which he had come the day before to Troy. Next Diomedes slays the aged Ilioneus, who begs piteously for his life.—202. Neoptolemus slays Polites, as Polites charges upon him, and turns to Priam sitting on the altar. The old man begs for death, regretting that Achilles did not slay him when he went to ransom Hector. His request is granted by Neoptolemus.—250. The Greeks throw Astyanax from the wall, remembering the woes Hector caused them. Andromache is frantic and begs for death, rehearsing her woes from the beginning,

imitating her former speech on Hector's death (X 476 ff.; *cf.* especially ll. 275 ff. with X 476–86). Antenor, because he entertained Menelaus and Odysseus (Γ 203 ff.), is spared.—299. After fighting much, Æneas, bearing his father and leading his son, leaves the city. Calchas restrains the Greeks from throwing their missiles, and prophesies a glorious future for Æneas and his line.—349. Menelaus, after a speech in which he refers to his duel with Paris, slays Deiphobus. Next he finds Helen and though eager to slay her, is checked by Aphrodite. Agamemnon reminds him that the blame rests, not on Helen, but on Paris, who violated the laws of hospitality; *cf.* Γ 164. Troy is covered with a cloud. All the gods lament, except Hera and Athene, who, as in Υ 313 ff., are unrelenting. But Athene is angered by violence offered in her temple by Ajax to Cassandra.—429. All the city, Antenor's and Æneas's houses burn down.—437. More details of the sack follow. An aside reminds us that it was all due to Fate.—497. Demophon and Acamas find and recognize their grandmother Æthra. —543. The earth yawns to receive the praying Laodice, the daughter of Priam, on whose account one of the Pleiads veiled its face. For the third time we are told that Troy's downfall was owing to Fate. —563.

Homeric similes are: the hungry wolf, ll. 44 ff., perhaps after Π 352; wasps (Μ 167, Π 259), l. 54; eagles and cranes (Ο 690), l. 103; sheep and wolves (Π 352), l. 133; waves (Δ 422), l. 480; fire in forest (Λ 155, Ο 605), l. 488.

BOOK XIV.

The next morning the Greeks come with their booty and captives to the ships. Menelaus leads Helen; Agamemnon, Cassandra; Neoptolemus, Andromache; Odysseus, Hecabe. Helen alone is free from lamentation. She blushes for shame even as Cypris when caught with Ares. Her beauty is dwelt on, as in Γ 154 ff.—70. Xanthus and the Nymphs lament the fall of Troy.—84. The Greeks celebrate their victory with singing. Again we are told that Fate was the cause of all. —100. The Greeks feast, offering sacrifice and libation, and pray Zeus for safe return, which Zeus was not to give.—121. Here comes a lacuna. Someone is singing the events of the war from beginning to end.—142. At midnight they go to rest. Menelaus has a long talk with his wife, which has some points in common with Odysseus's talk with Penelope (ψ 300 ff.).—178. When sleep has fallen upon all, a vision of his father appears to Neoptolemus, and makes a long speech

full of much advice and sentiment. In it is an imitation of οἵηπερ φύλλων γενεή (Z 146). Finally he bids his son, under threat of a detaining storm, sacrifice Polyxena at his tomb. Then he goes to the Elysian Fields.—227. On the morrow Neoptolemus makes known the behests of his father. The sea becomes furious. The Greeks pray to Achilles as to a god. Polyxena is brought. Hecabe remembers a dream, varied somewhat from that in the *Hecabe* of Euripides. Neoptolemus, unflinching, makes a prayer to his father and slays Polyxena. The Greeks kindly give her body to the surviving Trojans for burial. The storm of the sea is laid.—328. The Greeks go to the shore, and offer sacrifice and libation to the gods. Nestor urges hasty sail.—345. Hecabe is transformed into a dog and petrified. The Greeks prepare for embarkation and pour libations into the sea.—382. The sorrowing Trojan women are mocked by Cassandra.—398. The Trojans bury their dead.—402. The Greeks set sail. Athene, angry with Ajax, goes to Zeus and prays for vengeance. He supplies her with his thunderbolts, and sends Iris to Æolus to bid him set free the winds. There follows a long description of the storm, in which Ajax perishes. —628. Athene is sorry for Odysseus who is to suffer woes at the hands of Poseidon — one of the earliest themes of the *Odyssey*. Poseidon and Apollo are busy destroying the Greek walls — wherein Quintus, as has already been observed, follows closely M 1–33. The Greeks scattered by the storm, sail here and there as a god directs—as many as survived the storm.—658. We are now on the borders of the *Odyssey;* and here our author leaves us.

There is only one Homeric simile in this book (Z 146), l. 207.

IX. GENERAL SUMMARY OF STYLE.

We have found that for the most part Quintus is an imitative poet. The incidents of his poem are borrowed from older poems. He imitates Homer in vocabulary, dialect, phrases, *motifs*, characters, episodes, and similes. He has used matter from Euripides, the Alexandrines, and the Latin poets. He is perhaps original in many of his similes, in some of his religious ideas, and in his fine descriptions of nature.

A poem that imitates a poem written a thousand years before will naturally have some faults on that account. Some of these, as seen in Quintus, are lack of variety, bookishness, undue striving for effect, and general dearth of ideas. Quintus could not reconceive the Homeric world in its completeness. He was under the necessity, then, of con-

stantly reproducing that part of it which he clearly conceived. He knew a chariot and a ship, but his imagination could not body forth the various parts of a chariot or ship as seen by Homer. His epithets are not, as in Homer, genuine expressions of some quality; their constant and indiscriminate use adds much to the monotony of the poem, and at the same time gives it a bookish and insipid flavor.[1] His sentences also show a sameness of structure. He uses *ad nauseam* introductions such as ἀλλ' ὅτε δή followed by δὴ τότε. His sentences are short and simple and show only one face. After a while the reader tires of ἄλλοθεν ἄλλος, but Quintus never does. This same lack of variety is seen in the incidents of the poem. After reading of one burial, one set of mourners' laments, one description of a shield, one conflict between the mightiest champions, and of a few heroes who slay a πουλὺν ὅμιλον, the reader wearies of such things, especially when he remembers that these things, so often repeated in Quintus, are told at first hand in Homer entirely free from bookishness, with the freshness and vividness that come from an eyewitness.

For these faults Quintus seeks to atone by his intensity and rhetorical expression. His poem shows some of the features of Seneca's tragedies. There are constant emphasis and embellishment, which in consequence become ineffectual. He also uses other rhetorical tricks, such as balanced structure, an example of which may be seen in 7. 632 ff.:

> ἀμφὶ δέ οἱ μέγα χάρμα καὶ ἄσπετον ἄλγος ἵκανεν,
> ἄλγος μὲν μνησθέντι ποδώκεος ἀμφ' Ἀχιλῆος,
> χάρμα δ' ἄρ' οὕνεκά οἱ κρατερὸν παῖδ' εἰσενόησε·
> κλαῖε δ' ὅ γ' ἀσπασίως, ἐπεὶ οὔποτε φῦλ' ἀνθρώπων
> νόσφι γόου ζώουσι, καὶ εἴ ποτε χάρμα φέρονται.

The speeches in the ὅπλων κρίσις, Book V, show an accurate knowledge of the art of speech-writing after the models of the Athenian rhetoricians — another evidence that Quintus was a very wide-read man. An example of rhetorical narration and description is that of the shipwreck in Book XIV.

Again, constant striving for Homeric coloring has lead Quintus into some absurdities. Penthesileia has a dream to make her eager for battle, although she had come to Troy for that very purpose. The Greeks, after driving the Trojans with sore defeat into their city, guard their own walls with dreadful fear of surprise by the Trojans.

[1] It is doubtful whether Quintus distinguished any difference of meaning in such words as κρατερός, ὄβριμος, μεγαλόφρων, κρατερόφρων θρασύφρων, ἐρίθυμος, ὀβριμόθυμος, ἐυπτόλεμος, μεγάθυμος, μενεπτόλεμος, etc.

Imitation of Homer was not altogether a loss to our poet. From it he gained simplicity and directness of statement, fidelity to Homeric manners and customs, and to the characters of the Homeric heroes, beauty of incident, beauty of *motif*, and beauty of simile. To this is also due the musical flow of Quintus's verse. He also generally avoids Alexandrine erudition, and prolix and fanciful narrations.

In point of taste Quintus deserves some praise. He omits many things found in the Cyclics, such as Achilles's purification from blood-guiltiness; he steers clear of Alexandrine romanticism. A case in point is the story of Polyxena, which shows no trace of the erotic element, but follows an account more in accord with Homeric manners. Sometimes, however, where there is no Homeric guide-post, Quintus goes astray. The death of Laocoon's sons, the story of Hecabe's metamorphosis, and the lengthy description of the shipwreck and despair of the Greeks are too horrible for Homer.

In his management of his material Quintus also shows a good sense of proportion. He so arranges the minor events that the main matter in hand shall receive the greater emphasis. In his episodes of Penthesileia and Memnon this is admirably managed. Sometimes this leads him to change the traditional order. Thus he buries Antilochus before the death of Achilles, not because he was following an unknown source, as some believe, but because he saw that the old order broke into the natural development of the death and burial of the great hero.

Unity of plot has been denied Quintus. But he has made an effort to secure unity, and has done as well as his intractable material would allow. The whole poem centers around Achilles and his son, Neoptolemus. The latter is Quintus's hero. The opening books prepare for him. Before Achilles's death we have prophecies of his coming to assume the rôle of his father (3. 120, 169). After the funeral games for Achilles, he is sent for, and comes on the scene just in time to save the ships from burning. From this time on he is the chief figure, is ever foremost in the conflict, and continually speaks sentiments befitting youthful valor and modesty. He shows a pious regard for his father's memory, and is in all respects a model of youthful manhood. He slays the mighty Eurypylus, repeatedly drives the Trojans into their city, and when seen strikes terror into the enemy. When the Trojan horse is proposed, he is for open war, yet is the first to enter its caverns, and is the hero of the sack of Troy, Agamemnon himself sinking into the background. His slaughter of Priam and Polyxena is defended with all the rhetoric of which Quintus was

master. Again, that Neoptolemus was designed as the hero will become evident from another consideration. Quintus has changed the order of the Cyclics and brought him upon the scene before Philoctetes. Having designed Neoptolemus for his hero, he saw well that he should make his entrance as soon as possible. To delay his appearance until Philoctetes had played his part would be fatal. When Philoctetes finally comes, he plays only a subordinate part, whereas the attention of the reader is fixed early upon Neoptolemus as the hope of the Greeks, and that young hero from the time of his arrival until the departure from Troy is the central figure. With his great amount of intractable material Quintus has shown no little art in keeping the general interest so well centered around this son of Achilles.

This leads us to a general estimate of Quintus as a poet. On the one hand, he lacks originality, is guilty of the most serious and constant plagiarism and imitation; he seeks to atone for his poverty of ideas by a sounding and colorless rhetoric; he uses much too profusely the embellishments of sententious sayings and similes; and shows some absurdities of plot. On the other hand, he has kept close to Homeric diction and rhythm; in his choice of matter he shows excellent taste in discarding much of the Cyclic material which was not true to Homeric types; he deserves our thanks for having given his poem such unity as was possible, for some beautiful and pathetic episodes and for many admirable similes, and, in general, for preserving to us in a work of moderate length the chief events of the interval between the *Iliad* and the *Odyssey*.

Scholars and literary critics who have become familiar with Quintus have usually considered him a poet of considerable merit. Koechly was of a different opinion. Some of these estimates are as follows:

τοῦ Ὁμηρικοῦ Κοΐντου.—*Life of Coluthus.*

οὐδὲν τῆς αὐτοῦ [Ὁμήρου] περὶ τὸ ποιεῖν δεινότητός τε καὶ εὐφυίας ἀπέλιπε, ὥστε εἶναι ἕτερον ἀληθῶς Ὅμηρον αὐτὸν φάναι.—Rhodomann, quoted by Tychsen.

"Sein Gedicht unter den uns noch übrigen epischen Gedichten der Griechen nach dem Homer das beste ist."—Gottfried Hermann, *Opuscula*, VIII, p. 24.

Quod ad inventionem et summam carminis attinet parum laudandus est noster; poeta alias tamen virtutes habet haud exiguas."—Tychsen, *Commentatio*, II, 7.

"Quinto fere nihil, quo ad veri poetae dignitatem evehatur, relinqui potest."—Koechly, *Prolegomena*, p. xcix.

"Il est inutile d'annoncer qu'il n'a ni le feu ni l'entraînement d'Homère; mais s'il est nécessairement vaincu en talent, il s'est assez inspiré et imprégné de son esprit pour conserver le naturel. Il offre à chaque instant (je parle de ses meilleurs livres) des comparaisons poétiques et charmantes, et des mouvements d'affection et de sensibilité. En un mot, c'est un poëte, et on ne perdra pas sa peine, on ne plaindra pas son temps à le lire et à l'étudier." —Sainte-Beuve, *Étude sur Quintus*.

"Quintus of Smyrna is a poet of merit, but certainly not a poet of a high order."—Matthew Arnold, *On Translating Homer*, p. 270.

"Quintus has the epic diction, the epic instrument, but Mr. Arnold does not claim for him 'the grand manner,' though he calls Quintus 'a poet of merit' as he certainly is."—Andrew Lang, *Homer and the Epic*, p. 151, note.

"And read a Grecian tale re-told,
Which, cast in later Grecian mould,
Quintus Calaber
Somewhat lazily handled of old."
—Tennyson, *Death of Œnone*.

IV. SOURCES.

I. INTRODUCTORY.

In recent years have appeared two noteworthy discussions of the Sources of Quintus. The first was by Kehmptzow *De Quinti Smyrnaei fontibus ac mythopoeia* (Kiel, 1891). The second, a review of the first, but embodying the results of independent studies, was by Noack and appeared in the *Göttingische gelehrte Anzeigen*, Vol. II (1892), pp. 769–812.

Heyne and Tychsen had believed that Quintus wrote with the works of the Cyclic poets before him. Struve, while not denying this, was the first to call attention to Quintus's large borrowings from Homer.[1] Koechly, following Struve's lead, came to the conclusion that the *Posthomerica* consists almost altogether of Homeric matter—"Secutus est Homerum."[2] Kehmptzow, rejecting all these views, thought that Quintus relied largely on some mythological handbook, at the same time taking matter from Homer, Hesiod, the tragedians, the Alexandrines, and even from Virgil. Noack combats Kehmptzow's views, and believes trivial his arguments to prove that Quintus used a handbook and did not draw largely from Homer. By numerous parallels he shows how closely Quintus has followed Homer, and in some instances other authors, especially Lycophron among the Alexandrians. He adopts and expands the view that Quintus borrowed from Virgil, and makes it probable that he also used Ovid.

The view of Noack is in the main undoubtedly correct. As far as concerns Quintus's borrowings from Homer, the reader will find sufficient confirmation in my chapter, "The Style of Quintus as Related to Homer," which was practically complete before I had read Noack's review. There are a few points, however, in which I do not follow either Kehmptzow or Noack, and to these I now turn.

II. THE CYCLICS.

Both Kehmptzow and Noack treat it as settled that Quintus had not read the Cyclics, but their arguments are not conclusive. It is not enough to say, as do Koechly, pp. viii ff., and Kehmptzow (p. 1), that Quintus

[1] J. T. Struve, *De argumento carmin. epic.* (Petr., 1846). A digest of the part relating to Quintus is found in Koechly, *Prolegomena*, pp. xi ff.

[2] *Op. cit.*, p. xxvi.

has not read the Cyclics because in such and such instances he does not agree with them. The Cyclics often differed among themselves, and in these instances it was clearly impossible for Quintus to agree with them all. Quintus chose his own account, in general, as I shall try to make plain below, agreeing with the Cyclics, but only because such was his choice. He was an eclectic poet, taking this or that account, and nearly always one in harmony with Homeric life and customs, as the Cyclics often were not. Nor is the argument of Noack more to the point. He admits that there is no proof of the loss of the Cyclics at the time of Quintus, but thinks that Quintus had never seen them (p. 770):

Dafür spricht vor allem schon die blosse Existenz einer solchen späten Dichtung. Ilias und Odyssee waren da; er dichtet seine Posthomerika dazu — weil es kein andres Epos über diese Sagen mehr gab. Und ausserdem spricht dafür die Analyse des von ihm verwendeten Sagensmaterials, die uns auf ganz andre Quellen führt.

As for the first point, the existence of our poem proves, not that the Cyclics were not extant in Quintus's day, but that he thought there was room for another poem on the same subjects. Most likely they were no longer in general circulation; they were certainly too bulky; they did not agree among themselves; they were in many instances untrue to Homeric life and manners. Digests and compends of them were called for, as is proved by the production of such prose versions as that of Proclus. These are sufficient reasons to have induced an aspiring poet to write a poem like the *Posthomerica*, even though the Cyclics were still to be found.

As to the second point, something has already been said above (p. 65). Quintus was a sifter of his material, and not under the necessity of following in detail all he read. Again, as I hope to show, Quintus does in general follow the Cyclics.

The only question is: Were the Cyclics extant in Quintus's day? If so, he read them. If not, he must have known their general content from epitomes. Everything goes to show that Kehmptzow and Noack are right in believing that Quintus was a very learned and well-read man.[1] If we are to believe Noack, he had read not only Greek poets from Homer to the Alexandrians, but also the Latin poets. He knew what they all had to say about the heroes and incidents of the Trojan war. We may be certain then that, if there was a copy of any of the Cyclics, or of all of them, anywhere available, Quintus read it. The question then is: Were the Cyclics extant in Quintus's day?

[1] Noack, *op. cit.*, p. 771.

A scholar of the greatest authority, Wilamowitz-Moellendorf, says[1] that they had long since perished and were known to the world only in epitomes of epitomes, such as that of Proclus. He proves well enough that they were not generally read, and that their contents were known to the many only through excerpts, epitomes, etc. But he does not prove that there were not still copies in the great libraries, such as those of Pergamum, Smyrna, and Alexandria, where the interested antiquarian might consult them. It seems to me even very probable that these libraries contained such copies. Taking it for granted that they once possessed them, are we to suppose that they had lost them? By what means? On what account? Besides, we should expect libraries such as those of Pergamum and Smyrna from purely local interest and pride to be especially rich in Homerica and literature on the Trojan war. The Homereion shows that Smyrna cherished things Homeric. So it seems very probable — in lack of proof to the contrary almost certain — that the library of Smyrna once possessed, and continued to possess in Quintus's day, all the poems of the Trojan Cycle. Athanæus may, as Wilamowitz claims, have borrowed his antiquarian lore from some author of an earlier date, and never have seen the Cyclics; just as many a one who never saw the complete poem quotes "Piers Ploughman;" but this by no means proves that the Cyclics had entirely been lost. But when Wilamowitz goes on to impeach the truthfulness of Pausanias,[2] I agree with Mr. Andrew Lang[3] in refusing to follow him farther. As Mr. Lang points out, we really have no reason to doubt the truthfulness of Pausanias:

> When he has not read a poet like Hegesinus, whose work was lost, he says so frankly (IX. 29): "it was lost before I was born." If, then, the Cyclics were lost before Pausanias was born, it is not likely that he would pretend to have read them.

This he does in several cases: 10. 28, 31, 2; "IV 2 und sonst werden epische citate mit einem unzweideutigen ἐγὼ ἐπελεξάμην eingeführt."[4] It was perfectly in accord with the character of an antiquarian like Pausanias to insist on having old manuscripts unrolled before him in all the libraries he visited, reading what he desired, and to take convenient notes for reference. It might have been expected of him, even though he was a Roman, rather than of Plutarch and Porphyrius. It need cause no trouble that in this sense he stands alone among all writers

[1] *Homerische Untersuchungen*, Vol. II, 4, "Der epische Cyclus."

[2] *Homerische Untersuchungen*, pp. 338 ff.

[3] *Homer and the Epic*, p. 345.

[4] Wilamowitz, *loc. cit.*

of the Christian era. Wilamowitz says that he "either wrote the most learned archæological treatise of ancient times, or makes a swindling claim to knowledge not his own."[1] The first of these propositions is generally believed. We are not to conclude that Pausanias had read in its entirety every work he cites; doubtless he consulted many with reference only to points on which he was already interested. It may be shown that he used handbooks, but are we on that account to impeach his honesty? He claims to have read or consulted the Cyclics, and his claim does not seem to be disproved by the facts adduced by Wilamowitz.

There are also other authors of this period who claim acquaintance with one or more of the Cyclics. We find references to them in Clement of Alexandria, Eusebius, and in numerous scholia. Further, Philostratus, writer of the *Heroicus*, speaks of the second *Psychostasia* as a work with which he was familiar. He leaves us to assume that he had read it, mentions in some detail its content, and raises the question of its Homeric authorship.[2] Of course, it is possible that Philostratus got his knowledge as Wilamowitz claims Pausanias got his; yet there are some considerations against such a view. First, Philostratus in this treatise makes hardly any other direct reference to the Cyclics, though he often speaks of "the poets" who wrote of Trojan affairs. In the second place, his tone here is that of a man speaking of a well-known work — one still extant.

Let us add here another piece of evidence, offered by Christ,[3] who, with his usual well-balanced judgment, believes that "das Epos des Quintus sollte die damals veralteten Werke des epischen Kyklos ersetzen." He shows that borrowing from the original Cyclics is suggested by a comparison of Quintus, 2. 404, with Pindar, Nem. VI, 150. In both passages Achilles is spoken of as having left his chariot and as fighting on foot with Memnon. Pindar, at least, drew from the *Aethiopis;* Christ[4] believes that Quintus has done the same.

Again, it seems probable, as I indicated in my note on Quintus's vocabulary,[5] that many of his compounds are borrowed from the Cyclics.

To sum up: It may be admitted that in Quintus's day the Cyclics were not in general circulation, and were not much read; but the

1 LANG's translation.

2 PHILOSTRATUS, *Heroicos*, 738: ἃ δὲ τῷ Ὁμήρῳ ἐν δευτέρᾳ Ψυχοστασίᾳ εἴρηται, εἰ δὴ Ὁμήρου ἐκεῖνα, ὡς ἀποθανόντα Ἀχιλλέα Μοῦσαι μὲν ᾠδαῖς ἐθρήνησαν, Νηρηΐδες δὲ πληγαῖς τῶν στέρνων, etc.

3 *Geschichte der Griechischen Litteratur* (ed. 3), pp. 784–85.

4 See note to CHRIST's editon of Pindar, *loc. cit.*

5 See above, p. 27.

probabilities are that copies could be found in the libraries. If so, Quintus, who was so diligent in reading up his subject in every available place, certainly read them as the fountain source of all his matter.

So far is Quintus from disregarding the Cyclics, as Koechly, Kehmptzow, and Noack would have us believe, that in incident and order he really follows their steps very closely. In the rare instances in which he shows variation from them he has good reason, and does credit to his skill as an artist. The burial of Antilochus, according to Proclus, took place after the death of Achilles. Quintus with finer dramatic sense changes the order of these events, thus leaving the stage free for the funeral obsequies of the principal actor. Again, Quintus departs from the order of the Cycle in bringing Neoptolemus to Troy before Philoctetes. How much this was worth to Quintus from an artistic standpoint the reader may see from my summary of Quintus's style. It is idle to claim that Quintus did not know the traditional order, or that he followed a handbook. The handbooks, so far as we can learn, followed the order of the Cycle. It was with Quintus a matter, not of ignorance, but of design.

In the following respects Quintus differs from Proclus: The *Aethiopis* says that Penthesileia was a Thracian by race; Quintus says that she came from the Thermodon. In the *Aethiopis* Achilles, after slaying Thersites, sailed to Lesbos, and was purified of manslaying by Odysseus after sacrifice to Apollo, Artemis, and Leto; Quintus says nothing of this, nor yet of Thetis's prophecy to Achilles about the fate of Memnon, which was in the *Aethiopis*. In Quintus, Achilles before his death does not follow the Trojans into Troy; and he is slain by Apollo alone, not by Apollo and Paris; in this latter point he differs, not only from the *Aethiopis*, but also from Homer. Again, in Quintus, Thetis does not, as in the *Aethiopis*, take the body of Achilles from the pyre and carry it to the isle of Leuce.

Quintus differs from the *Little Iliad* in the following points: He has Philoctetes brought from Lemnos on the advice of Calchas, not of the captured Helenus. Philoctetes is healed, not by Machaon, who is already dead in Quintus, but by Podaleirius. The dead body of Paris is burned in the mountains, and is not maltreated by Menelaus. Quintus says nothing of Odysseus's being recognized by Helen on his entering Troy to steal the Palladium. Further, Quintus says nothing of the golden vine, mentioned by Pausanias (X 25. 5), given by Zeus to Laomedon and used by Priam to bribe Eurypylus; he does not say who slew Astyanax, and follows Virgil in representing Priam's death, not at the door of the palace, but at the altar.

In his account of Laocoon, Quintus follows, not the *Iliupersis*, but Virgil; the same is true with reference to the departure of Æneas from Troy. The *Iliupersis* also told that Ajax in dragging away Cassandra overthrew the statue of Athene; the Greeks wished to stone him, but he took sanctuary at Athene's altar. Quintus omits this. The *Iliupersis* fixes the slaying of Astyanax on Odysseus. Only one or two of the events of the *Nostoi* are treated by Quintus. The wreck of Ajax is described at length. Achilles's ghost appears, not, as in the *Nostoi*, to Agamemnon, but to Neoptolemus.

The above are about all the instances in which Quintus fails to follow the Cyclics. He rarely incorporates some matter, such as the tale of Œnone, from other sources. In comparison with the great number of points of agreement, his differences from the Cycle are inconsiderable. It will be observed that many of the points not used by Quintus are, in Mr. Lang's phrase, "clearly un-Homeric." Considerations of length perhaps caused other omissions. Quintus, in his zeal for Homeric purity of manners and life, selected what matter he wished. But it must be admitted that either from the poems themselves, or from epitomes he knew in detail the incidents and order of the Cycle.

III. THE TRAGEDIANS.

That Quintus owed anything to the tragedians was denied by Tychsen[1] and by Koechly,[2] but was affirmed by Kehmptzow[3] and Noack.[4]

Æschylus, Fragment 28, according to Kehmptzow, is the source of Quintus, 3. 98 ff. Noack rightly saw[5] that Quintus in this passage was following Ω 56 ff. In both the *Iliad* and in Quintus Hera is the speaker, chiding Apollo for proving a traitor to his singing and playing the harp at the marriage of Peleus and Thetis. That Quintus was following only the *Iliad* here is rendered almost certain from the fact that in Hera's speech he incorporates the substance of another speech found in Φ 436 ff.

The above is only a point in a larger question: Did Quintus use the tragedies of Æschylus relating to Achilles? We learn from the scholium to O 70, that Æschylus in the *Psychostasia* represents Zeus as weighing the souls of Memnon and Achilles. Plutarch[6] says that in the *Psychostasia* Æschylus places Thetis and Aurora on

[1] *Commentatio*, III, §§ 2, 3.
[2] *Prolegomena*, pp. XXIV f.
[3] *Op. cit.*, pp. 12 ff.
[4] *Göttingische gelehrte Anzeigen*, Vol. II (1892), p. 805.
[5] *Ibid.*, p. 806.
[6] *De Audien. Poet.*, c. 2, p. 17, A.

either side of Zeus, each making entreaties for her own son. Quintus, (2. 490 ff.) seems to have precisely this situation in mind. It would seem that he had read the *Psychostasia*, or some account that practically agreed with it.[1]

Baumstarck in a long article[2] seeks to show a much larger dependence of Quintus on Æschylus. He endeavors to prove from Quintus's lack of agreement with the Cyclics in the matter common to him and Æschylus, that he did not use them—a method the danger of which has been indicated above. He shows at some length Quintus's borrowings from the *Iliad* and the *Odyssey*, and from the Alexandrians, and that in some things he used a handbook. "Was übrig ist darf als Nachklang der Aischyleischen Tragödie betrachtet werden." These, according to Baumstarck, are: (1) The wounding of Paris by Apollo alone. That this was the version of Æschylus is rendered certain by the lament of Thetis, Fragment 18. (2) The lamentations of Ajax, Phœnix, Agamemnon, and Briseis, which are well adapted to a dramatic setting. (3) Before all, the μογεραὶ λητίδες, which were unknown to the *Odyssey*, to Proclus's abstract of the *Æthiopis*, and to the passage in Pindar, *Isth.*, VIII, 125 ff. (4) The content of Thetis's lamentation, 3. 608–30. (5) The entrance of Poseidon and his promise. This, as is shown by 14. 224, must be referred to some peculiar source, for in the latter passage Quintus, disregarding the promise of Poseidon places the soul of Achilles, not in Leuce, but in the Elysian Fields; and, again, no extant tradition brings Poseidon into connection with the removal of Achilles to Leuce.

Thus Baumstarck makes Quintus borrow largely from Æschylus, or rather from the Æschylus that he proceeds to construct on this assumption. But that he is right in so doing is very doubtful. As to the first point, Thetis's reference to Apollo, Fragment 18, is by no means conclusive that Æschylus taught that Apollo in killing Achilles was not aided by Paris. Αὐτός ἐστιν ὁ κτανών need mean only that Apollo had the principal part in the transaction. So, *e. g.*, in Σ 454 ff. Thetis says that Apollo killed Patroclus. The lament of the various personages at the death of Achilles have sufficient Homeric precedent. There is no proof that the μογεραὶ λητίδες were a creation of Æschylus. It is certainly unsafe to say that, because they are not mentioned in Proclus, they were not in the *Æthiopis*. Proclus gave only an epitome. If Quintus used abstracts, his might have been more complete than

[1] Koechly tells us that HERMANN (*Opuscula*, VII, pp. 352–54) claims that Quintus followed Æschylus.

[2] "Die zweite Achilleustrilogie des Aischylos," *Philologus*, Vol. LV, pp. 277 ff.

that of Proclus; or it is possible that he used the *Æthiopis* itself. This seems as probable as that he used Æschylus, if, as Baumstarck thinks, Quintus must have had some other source than a handbook for a picture as true to life as that in Book III. The content of Thetis's lament will trouble no reader of Σ. Again, the story that Poseidon had provided the island Leuce for Achilles was known to Philostratus;[1] the story was variously told. It is hardly probable that a new version was due to Æschylus; if so, it had become a part of the general body of myth before Quintus's day. Leuce was regarded as one of the Happy Islands—a part of the Elysian Fields. So they are identified by Quintus.[2]

It remains then unproved that Quintus drew from these tragedies of Æschylus—though it is probable that he read them if extant.

Euripides was more freely used by Quintus than any of the other tragedians. Kehmptzow, not always consistent with himself, claims that Quintus's borrowings from this poet pertain only to the ornamentations of his poem, not to the form of story. Noack (p. 805) rightly shows that this view is absurd. Nothing is more improbable than that an author should disregard the plot of a story the ornamentation of which he is borrowing. We will speak of this more in detail below.

From the *Hecuba* Quintus borrows his account of the death of Polyxena (14. 213 ff.).[3] This is rendered almost certain by the same order in the events as by similarities of language. The content of Hecabe's dream in Quintus (14. 289) is somewhat different from that in the *Hecuba* (72 ff.). Yet, as Noack remarks, we are more ready to believe that Quintus changed Euripides's story to suit his purpose than that he got his account from Kehmptzow's handbook.

In some passages also Quintus has followed the *Troades*. I do not believe, however, that this is true in 8. 427 ff., where Ganymedes is represented as imploring Zeus to put off the destruction of Troy. There is no similarity of language between this passage and that in the *Troades*, 820 ff. and 833 ff., where the same event is mentioned; nor is it to the point to state that both passages are free from the erotic element, especially since Kehmptzow, who defends this view, has already stated that there are other versions of the Ganymedes story which neglect the erotic element. All will admit, however, that the story of the death of Astyanax (13. 251) shows dependence on *Troades* 108,

[1] PHILOSTRATUS, *Her.*, 327, Vol. II, p. 212, ed. KAYSER: *ἱκετεύει τὸν Ποσειδῶνα ἡ Θέτις ἀναδοῦναί τινα ἐκ τῆς θαλάττης νῆσον.* See also DION. PERIEG., ll. 54 ff.

[2] See above, section on Religious Ideas, etc.

[3] For details see NOACK, *loc. cit.*, p. 805.

570, 725, 782 ff. Here also there is no need of a mythological handbook. Other parallels cited by Kehmptzow and Noack are Cassandra's lament (14. 397 ff., *Troad.* 416 ff.), and 14. 159 ff., which suggests *Troad.* 955 f., 1012 f.

The *Andromache* vs. 629 and scholium, may stand as the source of Quintus's statement (13. 389 f.) that Aphrodite caused Menelaus's sword to fall as he rushed on Helen (Noack). Perhaps also, as Noack claims, the *Phœnissæ* (1104 f.) rather than the *Seven against Thebes* is the source of Quintus's account of the manning of the various gates by Trojan heroes (Book XI). Besides these, many minor parallels of commonplaces are mentioned by Kehmptzow.

Noack claims that Kehmptzow is wrong in making Euripides the source of Quintus in the episode of Philoctetes, and with some reason. There are some discrepancies between the story as told by the two poets; in Quintus, Diomedes accompanies Odysseus, and Philoctetes is won by promises; but perhaps the former, and certainly the latter, was not peculiar to Euripides. Then again it is doubtful whether in Quintus's day the drama of Euripides was extant, while the *Philoctetes* of Sophocles was read in the schools. With this Quintus often agrees. Noack also offers many interesting parallels to show that in his account of the death of Ajax in Book V Quintus was following the *Ajax* of Sophocles.

THE ALEXANDRIANS.

The Alexandrian poets differ from Homer in two marked respects: they contain romantic and erotic elements, and are given to displaying their erudition in learned details. Against these Quintus, as an imitator of Homer, has been on his guard; he lapses into romanticism only in a few instances, and has seemingly checked an innate love for parading his knowledge. In this latter point, as I shall show below, he has not always been successful. It is, however, much to his credit that, while following the Alexandrians in many things, he has so rarely violated Homeric convention. A careful, and in most instances accurate, study of the relation of Quintus to the Alexandrians has been made, both by Kehmptzow and Noack, and I am content to give a summary of their views.

Apollonius Rhodius, according to Kehmptzow, is followed by Quintus in many places: (1) the description of the flight of Œnone — 10. 440, after Ap. Rh. 4. 41 ff.; (2) the farewell of Neoptolemus to Deidameia — 7. 262 ff., Ap. Rh. 1. 278 ff.; (3) the story of the Lemnian women — 9. 337 ff., Ap. Rh. 1; the boxing match —

4. 333 ff., Ap. Rh. 2. 25 ff. Minor parallels are 5. 262, Ap. Rh. 3. 188; 10. 193, 194, Ap. Rh. 4. 595; 3. 630 ff., Ap. Rh. 1. 26 ff.

Noack, while admitting that it is clear that Quintus has borrowed from the *Argonautica*, has done valuable service (pp. 791 ff.) by showing how much our author owes to Lycophron. It was from him and his scholiasts that he probably got the myth of Œnone.[1] Noack shows also many other interesting parallels between Quintus and Lycophron. They both mention the Calydnæ islands — 12. 452, L. 346, 347; the Palladium — 10. 360, L. 363; Perseus — 10. 195, L. 840 ff.; Athene's turning her eyes to the roof to avoid seeing the sin of Ajax — 13. 425, L. 361, 362; Laodice's flight and swallowing up of the earth — 13. 544 ff., L. 316 ff.; Calchas's restraint of the Greeks from attacks on Æneas — 13. 334 ff., L. 1273, 1263; the death only of Laocoon's two sons — 12. 461 ff., schol. L. 347; and a few others of minor import.

Noack is perhaps right in believing that Quintus owes nothing to Callimachus, as he certainly is in claiming that no Alexandrine source is necessary to account for the introduction of Helenus — 10. 342–60. Kehmptzow and Rohde are wrong in believing that these lines were inadvertently left here. They are probably only a summary of events which Quintus thought unwise to incorporate at length in a poem already growing too long.

In the story of the love of Achilles, 1. 659 ff., Kehmptzow follows Rohde[2] in believing that Quintus and Propertius (IV, 11. 13 f.), who agrees with Quintus, borrow from some Alexandrine source, perhaps Euphorion. Noack would deny this, and make the borrowing direct from the Latin poet. Certainly Kehmptzow and Rohde, whom he follows, are wrong in making the laments of Briseis at the death of Achilles Alexandrine. As I have elsewhere shown, they are only imitations of similar laments in the *Iliad*.

The *general* influence of the Alexandrians is seen, as we have already said, in Quintus's fondness for erudite details. This is especially marked in two spheres — medicine and astronomy. As regards the first, we find in 1. 76 ff., a simile relative to the surgical treatment of the eyes; in 4. 202 ff., the details of the pathology and treatment of a sprained foot; in 5. 322 ff., the pathology of Ajax's becoming mad;

[1] Kehmptzow's reasoning to show that Rohde, *Der Griechische Roman*, p. 110, n. 5, is wrong in claiming an Alexandrine original for Quintus is faulty. It is not at all improbable that Quintus used more than one source, and even though it may be proved that he follows the *Argonautica*, he may have modified his story by borrowings from other sources.

[2] *Op. cit.*, p. 103, n. 2.

in 9. 428 ff., the treatment of an old wound; in 10. 277 ff., a simile describing the pathology of fever. In regard to astronomy, in 2. 500 ff., and 595 ff., we find a description of the ecliptic and the signs of the zodiac, while in 7. 300 ff., some of these signs are mentioned by name, and their effect on the weather is discussed. Many other constellations are discussed: Ἑλίκης περιηγέος, 2. 105; θυτήριον, 4. 554 (Aratus); Capricorn, 7. 300; the Pleiades, 7. 308, 13. 554. These are only the more important passages.

THE LATIN POETS.

VIRGIL.

In Quintus we have an instance of a Greek poet who has borrowed from at least one Latin poet—Virgil; perhaps from several others also —Ovid and Seneca among the number. Conclusive proof can be furnished only in the case of Virgil. This comes as a result of a study of Robert, *Die Laokoonsage*,[1] in which it is shown that in his Laocoon story Virgil differs from all previous accounts—the Cyclics, Sophocles, etc.—in points that are essential. The argument has been repeated both by Kehmptzow and Noack. Quintus agrees with Virgil—hence Quintus followed Virgil; and followed not only in detail, but in imagery and turns of expression, so that a direct acquaintance with the author is shown. Noack (p. 799) denies that Quintus used a Greek version of Virgil. He offers many parallels to prove that Quintus was well acquainted with this poet. Besides a detailed list of borrowings from the second book of the *Æneid*, he shows how in many other passages Quintus probably drew from Virgil, but no proof, beyond similarity of incident, is given.

There are, however, a few points, not noted before, which go to confirm—if confirmation is needed—the view of Robert. The first is that in both Virgil and Quintus it is Venus who conducts Æneas out of the city. This version of the story does not seem to have been

[1] *Bild und Lied*, Excursus I. In the Greek poets—the Cyclics, Stesichorus, Sophocles—Laocoon is a priest of Apollo who has committed impiety by marrying and begetting children against the command of the god. To atone for the unsanctioned marriage, he and one of his sons, or his two sons—the story is variously told—are slain, while he is offering sacrifice at the altar of Apollo, the offended deity. This occurs *after* the horse is drawn into the city. The purpose originally seems to have been to warn Æneas, who immediately leaves the city. In Virgil all is different. It was Virgil's plan that Æneas should remain and see the downfall of the city. So he was compelled to give the Laocoon myth another purpose—the same as that of the Sinon myth. Laocoon hurls his spear at the offering of Athene. He is the priest, not of Apollo, but of Neptune; he sacrifices, and with his two sons is slain before the horse is drawn into the city. The people interpret the event to mean that Athene is offended at the impiety offered the horse, which is at once haled into the city. Quintus follows Virgil.

known to any writer before Virgil.[1] In the *Iliupersis* and Sophocles Æneas escapes before the burning of the city. In the *tabula Iliaca* the conductor of Æneas is not Venus but Hermes. This account follows Stesichorus. Virgil's version seems original with him. If this be granted, either a direct or an indirect relation between Virgil and Quintus must also be granted. That the relation is direct is rendered very probable by several similarities in the two authors. Compare *flammaeque recedunt* (*Æn.* 2, 633) and πῦρ ὑπόεικε (13, 329), and the whole account of the departure of Æneas (13. 317 ff., *Æn.* 2. 721 ff.). It is in this connection that Calchas, bidding the Greeks to let Æneas depart unmolested, predicts the future glories and world-wide rule of the Æneadæ, all of which is wholly in the spirit and almost in the language of *Æn.* 1. 278–88.

The same method or proof may be used to show that Quintus has in two passages followed Virgil (*Æn.* 1. 50 ff.), in his description of the cave of Æolus. Conington tells us that several lines in Virgil's description betray the influence of Lucretius, but the final product was Virgil's own. It would seem that the passages in Quintus which closely imitate Virgil in language were drawn directly from him. See how closely similar are 3. 702 ff., and *Æn.* 1. 81 ff. In this instance the similarity is all the more striking since the winds are sent, not to arouse a storm, as in Virgil, but to kindle the funeral pyre of Achilles. Compare also 14. 474 ff. and *Æn.* 1. 50 ff. In some details Quintus agrees with Homer's account of Æolus, but the important thing is that in several others he agrees with Virgil. So Struve, Kehmptzow, Noack. These will be patent to anyone who will read the two passages.

In his account of the death of Priam, too, it seems that Quintus had Virgil in mind.[2] He goes farther—he combats him. In Virgil, Neoptolemus is a brute; in Quintus he is the hero, and in slaying Priam, who begs for death, he acts only as any youthful warrior might.[3] Quintus, however, seems to recognize that his hero does not—owing to Virgil or Euripides — stand in a favorable light. Hence, in a highly rhetorical way he tries to gain favor for him. In the first place, Diomedes, praised for his moderation and virtue (*Æn.* 11. 244 ff.), kills Ilioneus, piteously begging for life (13. 181 ff.). Then Neoptolemus slays Polites, not fleeing, as in Virgil, but attacking him, ἐπιόντα Πολίτην, and afterward slays Priam, who yearns for death. This, in brief,

[1] I have not been able to see the discussion of this subject in Heinze's *Vergils epische Technik*

[2] Noack, *op. cit.*, p. 798.

[3] Conington, *Æn.* 2, introduction, did not see the significance of this.

is Quintus's argument to justify his hero, who had suffered so much at Virgil's hands.

That he had Virgil and not Euripides in mind is suggested by two considerations. First, the death of Polites seems to have been a creation of Virgil. I cannot find that it was known before. It was not in Polygnotus's famous picture of the capture of Troy (*Paus.* X, 25). The painter would hardly have omitted an incident of such pathos, had he known of it. There is no mention of it in pre-Virgilian literature. With Virgil, however, it is one of the most pathetic incidents of his work. Quintus to save his hero gives the story another turn. In the second place, let the reader compare the language, especially the moralizing which closes the two accounts:

Haec finis Priami fatorum; hic exitus illum	ἡ [κεφαλή] δὲ μέγα μύζουσα κυλίνδετο πολλὸν ἐπ' αἶαν
Sorte tulit, Troiam incensam et prolapsa videntem	νόσφ' ἄλλων μελέων, ὁπόσοις ἐγκίνυται ἀνήρ·
Pergama, tot quondam populis terrisque superbum	κεῖτο δ' ἄρ' ἐς μέλαν αἷμα καὶ εἰς ἐτέρων φόνον ἀνδρῶν
regnatorem Asiae. Jacet ingens litore truncus	[Lacuna.]
avulsumque umeris caput et sine nomine corpus.	ὅλβῳ καὶ γενεῇ καὶ ἀπειρεσίοις τεκέεσσιν.
—*Æn.* 2. 554 ff.	—Q. 13. 244 ff.

Not artist enough to express the grand ideas of Virgil, Quintus has left the passage incomplete.

Finally, Quintus seems to have borrowed some of his similes from Virgil, as, for instance, in 1. 396 ff. the beautiful description (Virgil, *Georg.* 4. 11, 12), "errans bucula campo | decutiat rorem, et surgentes atterat herbas," is turned by Quintus into a simile (1.395).

OVID.

Quintus also shows some striking similarities to Ovid. Koechly was doubtful whether both borrowed from a common source or Quintus drew directly from Ovid. Kehmptzow leaned toward the former supposition; Noack argues for the latter.

The two most important parallels are the episode of Memnon and the ὅπλων κρίσις (*Met.* 12. 627 ff.). The latter subject was a stock theme in the rhetorical schools, and both Quintus and Ovid show rhetorical influence (Noack). Now, the ὅπλων κρίσις[1] was found in a drama of Æschylus, was pictured on vases, is treated in Pindar, *Nem.* 8. 26, a version is given in the scholium to λ 547, and, according to Aristotle, was borrowed by Æschylus directly from one of the post-

[1] A concise statement of the various versions is found in JEBB, *Sophocles, Ajax*, Introduction.

Homeric epics. The later versions differ from the old by the introduction of the begging of Odysseus and the stealing of the Palladium into the speeches, which we first find in the rhetorical versions such as those of Antisthenes. On such a rhetorical version Ovid depends. He followed in *Met.* 12. 121 a ὅπλων κρίσις of his own teacher, Latro. Ovid's agreement with Antisthenes shows that the version of the rhetorical schools had become stereotyped. Although Quintus has made his ὅπλων κρίσις with knowledge of the version of the scholium on the *Odyssey* 11. 547, still in the contesting speeches he has used some rhetorical source. The proof that he followed Ovid is stronger than Kehmptzow (p. 46) puts it. In more than seventy verses of the one hundred and seventeen of the speech of Ajax, and in all points of importance, the two poets show close agreement. So far Noack (p. 802), who gives the parallels line for line from 5. 180–290, and Ovid, *Met.* 13. 6 ff. The strength of Noack's position depends only on the striking similarity of the language of the two poets. We do not know whether or not the stealing of the Palladium and the begging of Odysseus were treated in the Cyclics. It is rather unsafe to build an argument on our ignorance of the matter. In some minor details Quintus is at variance with Ovid.[1] In the latter not captives but chiefs are judges, and Ajax kills himself directly after the decision, in both of which the account agrees with that of Arctinus. In Quintus the madness of Ajax follows the decision; he makes his account to his own liking.

The other important episode where the two poets are much alike is the story of Memnon, 2. 549 ff. and Ovid 13. 576 ff. Both Kehmptzow (p. 45) and Noack (p. 803) have seen that the two accounts are very similar. The various details are united nowhere else as in Quintus and Ovid. Only two hundred verses in Ovid separate this story from the ὅπλων κρίσις. Adding to this the undeniable similarity of both accounts in the two poets, and the fact that it is already proved in the case of Virgil that Quintus used a Latin poet, Noack concludes that Quintus drew directly from the *Metamorphoses*.

SENECA.

Though it seems to have escaped the notice of scholars, Quintus in his description of the shipwreck of the returning Greeks shows some similarity to a like description in Seneca's *Agamemnon*. The order of

[1] In one instance Quintus is inconsistent with himself, but agrees with Ovid. In Q. 7. 208 ff. Odysseus claims to have carried off the body of Achilles. This agrees with Ovid, *Met.* 13. 284 and 273, but not with Q. 3. 385, where it is said that the kings bore off the body.

events in the two poets are much the same: (1) The Greeks leave Troy and are sailing happily home with their booty and captives—14. 403–18; Sen., *Ag.* 421–65. (2) Athene intervenes with Zeus, who arms her with his power and thunderbolts—14. 419–65; taken for granted in Seneca, as known from Virgil. (3) The winds come and the storm begins—14. 470–90; *Ag.* 465–82. Here Quintus tells of the cave of Aeolus, which Seneca omits. (4) The storm is described—14. 490–529; *Ag.* 483–527. (5) Athene comes upon the scene—already in Seneca armed with thunderbolts—and with the help of Neptune destroys Ajax—14. 530–89; *Ag.* 528–56. (6) Nauplius lures the other Greek ships on the shoals with a torch—14. 590–628; *Ag.* 557–78.

Quintus has an epic completeness hardly fit for the narrative of the messenger in Seneca's tragedy; he tells of the wrath of Athene—a proper epic event; he also introduces the story of Æolus and his cave and winds, which, as we have already seen, was in all probability suggested by Virgil. With these deductions, his account will be found to square to a remarkable degree with Seneca's. There are many parallels of thought, and many of phrase, some of which we give:

Q.	Sen.	Q.	Sen.
14. 404–407	*Ag.* 437–439	14. 565–566	*Ag.* 545–551
415	457	568–575	552–555
415–418	441–442	589	556
492–494	499–500	593–597	499–506
497–504	503–509	598–600	489–490
517	497–498	620–621	569–570
528–529	472–474	625	557
531	537	624, 626	571
532–534	533–538		

Compare especially the closing line on the destruction of Ajax in each passage:

γαίῃ ὁμῶς δμηθέντα καὶ ἀτρυγέτῳ ἐνὶ πόντῳ.—Q. 14. 589.[1]
Terraque et igne victus et pelago jacet.—S., *Ag.* 556.

This and many others of these parallels will be found to agree very closely. On the other hand, there are many details wherein the two authors differ. Seneca has more ideas. So there is no certain proof that Quintus borrowed from Seneca. It seems likely, however, that he did. We have found that he drew from other Latin poets. Why not from Seneca? Besides the other points of agreement, the two accounts are both very rhetorical. If they had a common source, that source was rhetorical.

[1] This line seems to have been written with Ξ 204 in mind, but the parallelism to Seneca is marked.

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